

THE NEW YORK DRAMATIC MIRROR

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EUGENE SANGER.

THE USHER.



THE MIRROR recently promised a number of improvements. Some of them will be found in this week's issue, which consists of twenty pages. First of all, the department of special Monday night telegrams from the leading cities demands attention. This is not altogether a new feature. The MIRROR was the first dramatic journal to inaugurate a telegraphic service. That was in 1885. It was abandoned after a year's trial, owing to the fact that the paper then made its appearance on Thursday, too long after Monday night's events to make the messages valuable in the news sense. The MIRROR now appears on Tuesday, and for that reason a revival of the telegraphic system on a more comprehensive and important scale has become feasible. I shall not dwell upon the merits of the new departure. It will demonstrate its own excellence, and speak for itself. Within a fortnight our arrangements will be fully completed, and then MIRROR readers may expect every week to find the best, as well as the most reliable, reports of dramatic events to the hour of going to press at mid night from Boston, Chicago, San Francisco, Philadelphia, Cincinnati, St. Louis, Cleveland, Pittsburg—in fact, from all the principal cities of the United States.

Recognizing the growing theatrical importance of many smaller cities arrangements are being made to devote more space to them in our mail correspondence. A number of these cities will be taken out of the department "Correspondence" and transferred to the department "In Other Cities," where they will have greater prominence and more individuality. New ground will be covered in these letters, and they will include features that will give them a general as well as a local interest. Indeed, more columns will be given to out-of-town matters than hitherto and a wider territory will be covered than was possible under former restrictions of space. The MIRROR has the largest as well as the most efficient correspondents' staff of any dramatic paper in the world. The foreign stage will also receive intelligent treatment from correspondents who are qualified to transmit from European dramatic centres such matter as will interest American readers.

Among other novelties there is introduced a department of brief criticisms of current performances, which is designed to supplement, in a measure, reviews of the preceding week. This department will deal with special features simply, describing and analyzing striking bits of work by actors, dramatists, and scene-painters. The "make-up" of the paper also has been subjected to a number of changes calculated to enhance its attractiveness and utility. Advertisers will find under the new arrangement that their announcements are placed to increased advantage.

These changes are but the beginning of a number that are in preparation and that will make the year 1893 a notable one in this journal's career.

A good deal of undeserved censure has been visited upon Digby Bell in connection with the disbanding of his company. According to Mr. Bell's plain statement of facts, published in another column, the manager, Prior, was wholly to blame. Prior, it appears, undertook the serious responsibilities of conducting a large opera company with no capital whatever, except borrowed money which he arranged to draw out of the receipts in big lumps. When he found that his continuance in the management was impossible he proceeded, so Mr. Bell asserts, to wreck the company by setting his numerous creditors upon it in Chicago. If this be true, the odium should rest upon the manager, not upon the star who was in no sense whatever a partner in the enterprise.

Mr. Bell's career in the profession has been square and honorable. No one can accuse him justly of a discreditable act. He incurs no obligations that he cannot meet; he pays his way as he goes, and he owes no man in or out of the profession a dollar. He is neither a miser nor a spendthrift. He con-

ducts himself as a gentleman and an artist should. During the troublous times in the late tour he insisted that the company's salaries should be paid promptly, at all costs, and he went without his own salary for a month in order that his support might not suffer. He was drawing money-making receipts. It was not his fault that Prior's schemes and debts sunk the organization in the midst of a highly successful Chicago engagement. Relatively speaking, the company fared better than the star. They lost but one week's salary. He lost a month's salary and the profits of what would have been a successful tour had the concern been free of its managerial old-man-of-the-sea. In view of his clean record, and in the light of the facts, Mr. Bell deserved fairer treatment than he received from the Chicago newspapers that gave only Prior's version of the affair.

Last week Vardon Wilson, superintendent of the Forrest Home, died after a painful illness. Mr. Wilson's death recalls the fact that a good many years ago THE MIRROR, owing to certain complaints from the friends of the Home's inmates, made an investigation into the condition of the Home. While it was found that Mr. Wilson's management was frugal, not to say thrifty, and while it was not true that the venerable recipients of Forrest's noble bounty were ill-treated or made to suffer by serious neglect, nevertheless it was found that the atmosphere of the Home was not what the great tragedian intended it should be—in other words, that the inmates were made uncomfortable and unhappy in many petty ways. Mr. Wilson, although a good manager and an honest, well-meaning man, was not a good superintendent from the old people's point of view. This opinion was strengthened last year by further inquiries into the condition of the Home.

Mr. Wilson had no special sympathy for members of the dramatic profession. When I visited the Home last May he told me that I would understand the difficulties of his position could I put myself in his place. "Imagine a man who has an old grandparent, who because of advanced years is peevish, grumbling and dissatisfied with everything. Existence under the same roof wouldn't be pleasant—would it? Imagine a man who, instead of one aged grandparent, has a dozen aged grandparents, all of them peevish, grumbling and dissatisfied. Would that make a man's life pleasanter? Well, that's my life." Mr. Wilson spoke seriously. For that reason his jarring words convinced me more than ever that he was not the right sort of superintendent—not the man to help to realize Forrest's intention to smooth and to beautify the declining years of many a disabled veteran player.

As Mr. Wilson's tenure of office was secure (the directors of the Home being satisfied with his stewardship, and perhaps being too busy with their various interests to consider the subject from any save the most practical side) it was useless to urge a change during his lifetime. It would simply have intensified the inmates' sources of discomfort and unhappiness. But now that death has removed him and the post is vacant, it is nothing less than a duty to urge the directors of the Home to exercise the greatest care and consideration in selecting his successor. They might, first of all, choose a man who possesses sensibility, gentleness, and a keen sympathy with the dramatic profession. The late Benjamin Baker, in his prime, would have made an ideal superintendent. Such a man should be found now. If he has been identified with the profession, so much the better, provided he has the requisite executive ability and business sagacity. The happiness of the little group of lovely old ladies and courtly old men who dwell in the beautiful mansion that is Forrest's legacy to the profession, should be near and dear to every actor and to every actress in the land. It seems to me that individually or collectively they ought to seize the opportunity now afforded to request the Home's trustees to appoint a superintendent whose qualifications will meet all requirements, and in all respects assist to promote the desires of the great benefactor, who said in his will: "God has favored my efforts and given me great success, and I would make my fortune the means to elevate the education of others, and promote their success, and to alleviate their sufferings, and smooth the pillows of the unfortunate in sickness or other disability, or the decay of declining years." These purposes he requested his friends "to execute in the best manner possible, understanding that they have been long meditated by me and are very dear to my heart."

The announcement that Mr. Field is going to shorten his regular seasons at the Boston Museum and take his stock company on tour a portion of each year, filling time at the home theatre with travelling attractions, is significant of the growing difficulties attending stock management in this country. The Museum's policy has been conservative and

strictly in keeping with old established ideas. This radical new departure is little less than startling, taken as an indication of the changes that have taken place in the commercial and art conditions surrounding the theatre. A. M. Palmer, Daniel Frohman, and Augustin Daly have shorter seasons this year in the home houses than ever before. The stock theatre seems to be becoming simply a base of operations for a wider territory. The only gain the stock system will be able to show to offset its losses is the establishment by Charles Frohman of the permanent company at the new Empire.

The American Trade Press Association, at its December meeting, took up the question of the inadequacy of the New York Post-office facilities for promptly handling second-class mail matter. The result of the discussion was a mass meeting of publishers last Friday at which a committee was appointed to confer with the postal authorities and urge the necessity for better arrangements. The committee met the postal commission on Saturday and as a result of their complaint the commission immediately took under consideration the plan of establishing a large branch post-office in the vicinity of the Grand Central depot. The present service is utterly inefficient. Frequently MIRROR subscribers complain that papers mailed at the general post-office early on Tuesday morning are not delivered above Fifty-ninth Street until Wednesday forenoon. Twenty-four hours is a long time for the government to take to carry a newspaper four or five miles. The whole trouble lies in the fact that the appropriation for this business is not large enough to enable Postmaster Van Cott to employ an adequate force of distributors and handlers. The effort of the Trade Press Association may bring relief.

The General Term of the Supreme Court is withholding its decision in the Sanders case an unconscionable time. Hundreds of stage children have waited for it eagerly since October last. Four weeks is the average period taken by this Court to deliberate on such cases. The delay of three months has caused hardship to many persons. Mayor Gilroy, I am informed, holds about the same views respecting children on the stage that were held by his predecessor. By the way, a former agent of the Gerry Society was arrested last Friday on a charge of robbery.

The Vandeville Club will begin its owl variety entertainment to-night in the Metropolitan assembly rooms. The scheme indicates the intellectual scope of Oliver Sumner Teall and his associates. At Tony Pastor's ladies are able to see the best variety performances at reasonable hours. Is it supposed that the full blown poppies, the blushing buds, and the tender blossoms of Mr. Teall's exclusive set will derive more pleasure in witnessing a show of less merit that begins in the neighborhood of midnight and that permits smoking and drinking?

Maurice Bernhardt is going to fight a duel with a Paris editor on account of an article reflecting on Sarah, his gifted mother. This will be the fifth duel young Bernhardt has fought for the same reason. If he has kept a file of the French newspapers for the past dozen years he will have to adopt duelling as a business for the rest of his natural life.

Henry A. Clapp's address before the Goethe Society on the state of the theatre has provoked a good deal of comment—more or less sensible—throughout the country. The majority of the critics that have taken up the subject, agree that the stage reflects the taste of the people. They deny that dramatic art leads the public. Perhaps the truth is that neither Mr. Clapp nor his critics take a fair view of the question. No doubt the stage supplies for the most part what is demanded of it from without, but it is nonsense to assert that the public's tastes are not, to a certain extent, either elevated or debased by the quality of what the stage gives.

THE BENEFIT FOR HATTIE HARRIS

The benefit for Hattie Starr Harris, widow of the late Charles L. Harris, of A. M. Palmer's company, will take place at Palmer's Theatre this (Tuesday) afternoon. Beverly Sitgreaves will recite. J. W. Kelly will give a monologue. Neil Warner will recite "The Seven Ages." Jeanne Franco will play a violin solo. Marshall P. Wilder will lead the orchestra. M. Marius will give a pantomime sketch. O. Gorosch and Adolph Phillips, from Amberg's Theatre, will appear in a musical sketch called The Black Count, a one-act comedy from the French called My Album will be acted by Bertha Creighton, J. L. Ottomeyer, Frank Lander, and F. L. Short, and the performance will end with a Gambo of the Lambs, by M. Marius, Clay M. Greene, and Fritz Williams.

EDINGER.—Wallie Edinger is a member of the Frohman stock company.

PERSONAL.

GRAY.—Particularly charming is the acting of Katherine Gray as Katie Fessenden in The New South.

SCHOEFEL.—Agnes Booth Schoefel has been in Boston visiting her son, Sidney Booth.

FLETCHER.—Charles Leonard Fletcher is just recovering from a severe attack of tonsillitis.

GRAN.—Maurice Gran has gone to Vienna to remain during Sarah Bernhardt's engagement there.

WOODRUFF.—While the Surrender company was appearing at Haverhill recently, Harry Woodruff, who plays an important part in the play, was banqueted by Fred Grant Young, the artist.

HUNTINGTON.—Grace Huntington has returned to New York from Boston. Since the collapse of Mrs. Bernard-Beere's company Miss Huntington has had several offers from managers. She will accept one of them this week.

STODDARD.—Lorimer Stoddard, the clever juvenile actor, has been engaged to appear in Ninety Days After Date at the Broadway Theatre.

VINCENT.—Charles T. Vincent is a young and modest playwright, but he is acted a good deal more just now than many a playwright who makes a great fuss in the theatrical swim. Patti Rosa is playing his Miss Daine and Dolly Varden, J. T. Kelly his Mr. Fee of Dublin, Bobby Gaylor his Sport Mr. Allister, James J. Corbett his Gentleman Jack, and Clara Coleman his Nora Macbree. Mr. Vincent is very prolific as well as very successful. He has several more plays on the stocks at present.

KRANSKI.—Violet Kranski, who has been ill for three months in Providence, will return to England next month if she is sufficiently recovered. Miss Kranski came to this country last Summer to sing in opera, but our climate affected her voice.

IRELAND.—Joseph N. Ireland, famous as the author of "Ireland's History of the American Stage," is living at Bridgeport, Conn. Mr. Ireland is now an old man, but he retains his keen interest in the drama. He is an honorary member of The Players.

MANDERLICK.—Alice Manderlick, the contralto, has been praised by every paper in town for her singing in the Woolf-Hollman concerts at Palmer's.

DE KOWEN.—The Musical Courier continues to score Reginald De Kowen on the ground that his music in The Fencing Master is not original. The Courier calls him "Gastaldon-Offenbach-Genée-Seebroek-Janatta-Lecocq-Millocker-Vogrich-De Kowen."

STRAUSS.—Johann Strauss' latest waltz has just been played at Vienna with great success. It will reach our theatres shortly.

HENSHAW.—On New Year's Day Sadie McDonald was absent from the cast of The Black Crook at the Academy. Vinnie Henshaw, her understudy, replaced her. The applause given to Miss Henshaw was as abundant as that given usually to Miss McDonald. Miss Henshaw's dancing made a hit. Off the stage she is known as the wife of Sam Collins.

BORNKESSEL.—Theodore C. Bornkessel has severed his connection as dramatic editor of the Kansas City Mail.

STANWOOD.—Jeanette Stanwood, a Minneapolis girl, who is said to have a phenomenal contralto voice, is studying for light opera under the direction of Purdon Robinson.

DORR.—Dorothy Dorr, the American actress, is playing in The Lights of Home at the London Adelphi.

BOOTH.—At the end of his three years' engagement at the Boston Museum, Sidney Booth will go abroad for a year for study and test.

WILKINS.—Managers are waiting with bated breath for the play that, according to a news syndicate, Mary E. Wilkins, the brilliant New England fiction writer, is at work on. Until the piece is produced Edward Harrigan's output will have to stand for the representation of the distinctively American drama.

PAULDING.—Frederick Paulding, who has been earning fresh laurels in Keene's company this season, has Colonel and Mrs. Dodge, his parents, as guests this week during the Washington engagement.

BOUCHIER.—Arthur Bouchier, leading man of Daly's Theatre, has been elected to The Players.

MINER.—Henry C. Miner will make his second trip to California shortly.

WILKINSON.—M. W. Wilkinson, manager of Alexander Salvini, is expected in New York this week.

NUGENT.—E. J. Nugent, manager of A Breezy Time, who has been spending a good deal of his time lately in a dark room, because of trouble with his eyes, is once more able to see as well as anyone.

The Digby Bell Comic Opera Company--Season 1893.

MR. DIGBY BELL

AND HIS COMIC OPERA COMPANY

PRESENTING

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JUPITER

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MR. JOSEPH WEISNER.MISS MAUD HOLLINS.
MR. E. FORREST JONES.

MR. DIGBY BELL

Musical Director.

Mr. JULIAN EDWARDS.

Stage Manager.

Mr. CHARLES H. JONES.

Sole Proprietor and Manager,

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NOTE:

Managers and agents will take notice that I have acquired and own the sole rights to the book, music and rights to produce Smith and Edwards' Comic Opera, Jupiter. Managers and all persons in any manner infringing my rights will be held personally liable for so doing. Mr. James H. Palsler is the only person authorized to make engagements and contracts for the production of the same.

DIGBY BELL.

THE EMPIRE THEATRE.

The latest official announcement is that the Empire Theatre, next door to The Mirror building, will open on Monday evening, Jan. 23. The Girl I Left Behind Me, described as a new American comedy-drama by David Belasco and Franklin Fyles, will be the first play to be acted at the Empire, and it is hoped that it will run throughout the season. On Tuesday, Jan. 17, at 4 p. m., at the Standard Theatre, seats for the opening night—except those reserved for the press—will be sold at auction. The regular sale of seats at the Empire will begin on Thursday, Jan. 10.

The Empire is handsome both within and without. It has every modern appliance for convenience and comfort. It has novelties in construction that make the old-fashioned theatre seem altogether another kind of building. The main entrance on Broadway is through a semi-circular arch flanked on each side by twin columns with carved Corinthian capitals.

The entrance is one hundred feet long. It opens into a vestibule wainscotted with Numidian marble. Electroliers ornament the sides. The wainscoting of the lobby is marble and agate and onyx. From the lobby opens a ladies' foyer. A marble staircase leads to the smoking-room underneath the foyer. It is tiled and furnished with library furniture. The prevailing tints of the auditorium are crimson and gold.

The proscenium is thirty-four feet square. The curtain will be of silk crinkle tapestry. The scunding board over the proscenium will have on it five figure panels by the celebrated Italian artist, Virgil Tojetti. The auditorium is not very large. It will seat about twelve hundred people. There are ten boxes.

THAT MOUNT VERNON AFFAIR.

Manager John P. Smith engaged to produce Uncle Tom's Cabin at Mount Vernon on New Year's. He reports a strange state of affairs in the theatre in that place. The company, he says, was ill provided for, and that three tough young men who acted as scene shifters delayed the performance to suit themselves, insulted the women of the company, and generally conducted themselves in a reprehensible manner. Manager Smith and William Lavelle remained behind at the theatre to settle up affairs. When they started to leave they were attacked by four ill-favored fellows who assaulted them viciously. Actor Lavelle was cut in the forehead with some instrument—the surgeon who dressed his wound said it must have been a railroad spike—and both men were roughly handled. Finally a constable appeared, and some of the assailants were caught after a chase. At last accounts Manager Smith, distrustful of the legal machinery of Mount Vernon, proposed to go up to that place with assistance and administer punishment to the toughs.

THE WARDE-JAMES TOUR.

Frederick Warde and Louis James seem to be pursuing a very quiet tenor of way, and yet reports are coming in steadily of their success upon the road. This week they are at the Park Theatre, Brooklyn. Although the Warde-James repertoire consists of Othello, Julius Caesar, Francesca, and Henry Guy Carleton's The Lion's Mouth, the two last mentioned plays are being produced more frequently than the others, and these two only will divide the week in Brooklyn. Mr. Warde has been so long among us—having come from England in 1874, making his debut here at Booth's Theatre—that he is accepted now as a full-fledged American actor.

LADY WINDERMERE'S FAN.

A. M. Palmer returned to town on Saturday, and left for Boston again last evening. He will remain several days rehearsing his

company in Lady Windermere's Fan. The play will be produced, in all probability, at the Columbia Theatre the week after next. In spite of assertions to the contrary, Oscar Wilde's play will be given by Mr. Palmer's company at his theatre in this city after the Boston production. It will be the opening play of the stock season, beginning on March 6. The piece is brilliant in dialogue, and offers opportunity for admirable acting all round. It will be cast to the full strength of the Palmer company.

AT THE BOX-OFFICE.

Max Hirsch, treasurer of the Manhattan Opera House, prominent member of the Treasurers' Club, the Five A's, etc., is of the opinion that people show their silly side in front of a box-office quite as frequently as anywhere else.

"A young man, conspicuous for a cracked hat and a diamond pin, ranged into line in front of the box-office last week," said Mr. Hirsch to a Mirror reporter. "I want a box," he said. I gave him the coupon for one—it was one of the many in the horseshoe—and told him it was \$7.50.

"How many does it hold?" he asked. I told him six. "But," said he, "I only want four seats."

"I assured him that I couldn't alter the fact that it seated six. 'But,' I added, 'I can give you a proscenium box that seats four.'"

"How much?" he said, taking out a wad of bills. "Eight dollars," I replied. He handed me the money and went away with a satisfied smile on his face.

"He had saved two seats—and the house made fifty cents."

OSWEGO'S THEATRE CONDEMNED.

The Academy of Music at Oswego has been condemned by the authorities of that city. It has been declared to be totally unfit for occupancy by experts who have examined it. The Delaware, Lackawanna and Western Railroad company owns the building. This corporation has decided not to repair the structure, and so Oswego will be left without a theatre for the present, although it will probably lead to the erection of a modern house eventually. Oswego is a good one-night stand for worthy attractions. It is understood that several proposals are under consideration already for building a new theatre.

MR. CRAWFORD BUYS A THEATRE.

Last week L. M. Crawford bought the Grand Opera House at Topeka, Kans., from C. F. Kendall. The purchase price was \$30,000. The deed was recorded on the 22nd inst. The Grand Opera House originally cost \$65,000. It was dedicated by Emma Abbott in March, 1888. It is one of the largest, safest and best theatres in the West. Its stage is the second largest in the United States. It is on the ground floor. Mr. Crawford informs Mr. Hyatt, our Topeka representative, that he will run the Grand as a high-class house, turning his other theatre over to cheaper attractions. He will also build a summer theatre at the Fair grounds.

A PRIZE FOR A PLAY.

The Boston Commonwealth has offered a prize of \$500 for the best drama founded on the life or career of Oliver Cromwell that shall be sent to the editors of that paper on or before Jan. 1, 1894. The decision upon plays submitted is to be made by a committee of competent judges to be announced hereafter. Full discretion is allowed writers as to the number of acts, the length and the manner of treatment. The Commonwealth will retain the copyright of the successful play for publication, and secure to the author the right for dramatic performance, and the

manuscripts of unsuccessful competitors will be returned to them.

A NOVEL CLUB.

The Paresis Club has been organized. Its members number fifteen, and its objects are social—to be promoted by semi-weekly meetings—and humanitarian—to be shown in the case of members who may be stricken with paresis. It is intended to organize branches throughout the country among "the boys." In case a member is stricken with the disease from which the club takes its name, he is to be cared for skilfully in a private sanitarium instead of being turned over to the miscellaneous mercies of a hospital. Dr. Frank Curran, late of the New York Hospital, will be the consulting physician. After a time it is intended to raise a fund for a regular institution in which paresis patients may be cared for. Among the members of the parent organization are William G. Beach, of Blue Jeans; Henry Pierson, of Hands Across the Sea; N. C. Goodwin, Maurice Barrymore, Alexander Kearney of The Soudan, Oliver Jurgenson of The Witch, Charles Haeger, F. Charles Gayler, David Murray, and Claude Devereaux.

A SUCCESSFUL REVIVAL.

A Messenger from Jarvis Section was revived last week in Philadelphia, and judging from the unanimous verdict of the press of that city the play and the company scored a decided hit. There is no reason why this popular play should not repeat its former great success. Manager Archer apparently has a valuable property in The Messenger. He is now filling time for next season. He may be addressed in care of Taylor's Exchange, 38 West Twenty-eighth Street.

A NOVEL SEIZURE.

A boarding-house keeper in Indianapolis, named Mrs. Hess, has taken a novel measure to secure a board bill. She claims that money is due her for the keeping of an actress of the Wilbur Opera company and her child, and she has seized the child as security for its payment. A legal battle for the custody of the little one begins.

GOSSIP OF THE TOWN.

Verdi's Falstaff will be produced at Milan in February.

Maclyn Arbuckle has made a distinct hit as Governor Rodman in Men and Women.

James Geary, manager of the World's Museum, at Fort Wayne, Ind., has established a stock company, and plays a new star every week.

Eugene Rook, manager of the Opera House at Youngstown, O., states that Stowe's Uncle Tom's Cabin company, headed by Daisy Markoe, gave two performances at his house on Dec. 27 to \$700 receipts.

Jacques Kruger, of the Pauline Hall Opera company, recently fell in the theatre at Evansville, Ind., just before the performance of Puritania, and broke his arm, but went through the opera without surgical attendance.

Georgie Parker, well-known here, has made a hit in songs and dances in London and the English notices. The Tipton Times very favorably notices her appearance at the London Pavilion.

It is expected that T. Henry French's new theatre, the American, on Eighth Avenue, will open in March with The Prodigal Daughter, in which there is a scene of a horse race.

Kate Ebel and Bella Cameron, Mae Crosley, Rita Mann and Alice May, chorus girls who were discharged from The Isle of Champagne, have sued to recover wages on an alleged contract, and the case will be tried in a civil district court.

Elsa Røge, a young opera singer, shot herself fatally in the Café Borel, St. Petersburg, last Friday night. She was dining with Prince Stoiowski, with whom she had been enamored for some time, and who, it is thought, was about to leave her.

Americans Abroad, at the Lyceum Theatre week before last, played to the greatest receipts that theatre has ever known. This play has proved to be one of the biggest of the many Lyceum successes. Arrangements are making to send it on the road with a first-class company and scenery next season.

The Seattle Dramatic Star of Jan. 1 says that "Ada Rehan was in Seattle last week, and in company with Major Charles F. Riggs paid the Star a visit." Without expending curiosity upon the gallant major named, it is enough to say that Miss Rehan was not in Seattle. Like the Galatean marble, has her silver embodiment come to life?

Much of the amusement at the close of the first act of the Isle of Champagne is furnished by the sorry aspect of the horse used by Comedian Seabrooke as a climax. The comedian yanks the bit to enliven the animal. Last Tuesday night he yanked so hard that this modern Rosinanti fell sprawling on the stage. The chorus scattered, the comedian flew to the steed and raised him to his feet, and the curtain fell on unusual laughter.

James F. Tighe has relinquished the position of stage manager of the Grand Opera House, Boston, to take charge of the stage of the Twenty-third Street Theatre, in this city. Mr. Tighe is succeeded in Boston by Samuel Brooker, who will also superintend the scene painting in the Grand Opera House.

Edward Harrigan was unable to appear as Dan Mulligan last Tuesday night on account of a severe cold. Joseph Sparks took his place. Mr. Harrigan had sufficiently recovered from his cold to appear as usual the next night.

Melvin Hye, formerly assistant dramatic critic of the San Francisco Daily Report, realized his ambition on Saturday afternoon, Dec. 24, by singing the comedy part in The Fencing Master, formerly played by Charles Hopper, and now played by Claude Marins. Mr. Hye filled the vacancy one week so well in the estimation of the management that he has also been made the understudy for Hubert Wilke, the baritone.

G. Stuart Ogilvie's dramatization of Kingsley's Hypatia was produced by Beerbohm Tree at the Haymarket Theatre, London, on Jan. 2. Mr. Tree personated Isachar, and Julia Nelson appeared in the title role. Both are said to have acted with power, and the play is recorded as a success. The book has been somewhat altered, and the character of Miriam changed to Isachar. Alma Tadema costumed the play. The scenic display is gorgeous, the principal sets being the marketplace at Alexandria, the exterior of the Caesarium and interiors of the temple and the Christian church, and throngs of Egyptians, Roman soldiers, Jews, slaves, etc., give variety of life to the picture.

In The Pay Train Florence Bindley sings a topical song with her leading comedian, called "I Never Will Do It Again." An Adrian, Mich., man heard it. It pleased him and he caught the air, but the song, he found on inquiry, was not published. So it was impossible to get the words. Resolving to have them by fair means or foul, he decided on world's fair means, and when Miss Bindley recently appeared in Chicago he enlisted a Chicago friend to go and jot down the words of the coveted song in shorthand. But the pirate was detected in the act by the people on the stage. His notebook was taken away from him, and to add to his plight he was expelled from the theatre. The Adrian gentleman still hankers for the words. The Chicago stenographer says "he never will do it again."

The Unanimous Verdict of the Philadelphia Press of Jan. 3, 1893.

THE GREAT COMEDY-DRAMA.

UNCLE DAN'L, A MESSENGER FROM JARVIS SECTION.

RECORD.

The large audience present last evening frequently applauded the amusing situations and the character acting by the clever cast. The specialties were given in the concert room scene, which were greatly relished by the people in trust.

TIMES.

The supporting company is good, the character of Clip, the street child, shrews Mike, the thief, and Skinny Smith being particularly well looked after.

PHILADELPHIA INQUIRER.

The piece is a sensational comedy-drama of the best description. It has a clever plot, is full of genuine fun and absolutely overflows with comic pathos. E. A. Locke played Uncle Dan'l with great vigor and much rugged feeling, while his humor was exceedingly natural. Clip was admirably performed by Mabel Craig, who brought out the slang of the part very comically. M. W. K. Leitch as Sandy Mitchell, George Fleming as Skinny Smith, Stella Lawman as Gertrude Bartlett, and Mrs. Charles

Now booking for season 1893-94. Managers having open time address as per route, or Taylor's Exchange, 35 W. 25th Street, New York.

Peters as Mrs. McGlone, all were capital, and the other roles received adequate handling.

PHILADELPHIA PRESS.

The role of Uncle Dan'l was played by E. A. Locke, a comedian of uncommon force and force, well capable of bringing out of the character all its doleful, quaintness and melodramatic strength. Mr. Locke was supported by actors and actresses who showed fitness for the parts assigned by them.

DAILY NEWS.

The play abounds with thrilling incidents, besides having a broad vein of humor. Many specialties of high order were given and thoroughly enjoyed. The presenting company is a strong one. E. A. Locke in the title role scored the hit of the day. Mabel Craig made an ideal Clip. M. W. K. Leitch, as Sandy Mitchell, received his applause. The role of Skinny Smith couldn't have been in better hands than those of George Fleming.

Uncle Dan'l, or, A Messenger from Jarvis Section, scored a decided hit. The play is of a very entertaining character. The plot is interesting and was cleverly worked up, and the whole play a full of action and spirit.

EVENING ITEM.

Perhaps one of the most interesting things in the way of comedrama is the sturdy piece of everyday life, entitled, Uncle Dan'l, or, A Messenger from Jarvis Section.

E. A. Locke in the leading role of Dan'l Bartlett has a character that he handles with the utmost ease, and by his excellent portrayal at once wins the admiration of the house.

The interesting thing in the whole piece is the acting of Mabel Craig as Clip of Knappton.

In the third act, along with William Spaulding, as Sherry

Wilder, she does some clever variety acting, introducing song and a dance.

LEDGER AND TRANSCRIPT.

A large audience assembled last night to witness the latest version of Uncle Dan'l, in which are inserted new songs and specialties. E. A. Locke essays the title role, and is supported by an excellent company. Mr. Locke proved himself able to meet the requirements of the rather difficult part of Uncle Dan'l, the roles of Gertrude Bartlett and Skinny Bartlett, her mother, were played by Miss Stella Lawman and Mrs. Nicholson, respectively, to the entire satisfaction of the house.

NORTH AMERICAN.

Uncle Dan'l, A Messenger from Jarvis Section, is extremely interesting, with just enough serious incidents to create an element of excitement. The play was well presented, with E. A. Locke in the title role. A number of good songs and dances were introduced.

JOHN ARCHER, Manager.

DIGBY BELL SPEAKS.

A good many stories concerning the disbanding of the Digby Bell Opera company have appeared in print. Most of them have sought to place the blame or responsibility upon Mr. Bell's shoulders.

Mr. Bell gives a straightforward and trustworthy account of his experience with Prior. To a *Mirror* reporter yesterday he made the following statements:

"Originally my contract to star was with Harry Askin. When preparations were making for the production of Jupiter at Palmer's Theatre last summer, Mr. Askin informed me that he would be unable to carry out his plans alone, and he took in Thomas W. Prior, who was formerly employed by David Henderson. Mr. Prior claimed to have ample capital to conduct the enterprise. I was glad to have him become part manager, inasmuch as he was a personal friend, and I had confidence in his capacity.

"Eleven weeks were played at Palmer's Theatre. Seven of these weeks were large—\$3,000 beyond the corresponding seven weeks of the Tar and Fartar the year previous; but extremely hot weather coming on we had four consecutive weeks of bad business. This developed the fact that Mr. Prior was without capital, for he could not carry the summer season on. He had meantime bought Mr. Askin's interest, giving six notes for \$1,000 each to Samuel Rorke in payment of the indebtedness due Rorke by Askin. A chattel mortgage on the scenery and costumes of Jupiter was given to secure the payment of the notes. I made some investigation, and found that the scenery had been paid for, and that Dorian had received \$4,200 of the \$5,800 that represented the cost of the costumes, and I supposed that this money represented Prior's original capital. I was mistaken. Neither Askin nor Prior had put a dollar of his own into the venture. Prior had given notes for what he had borrowed to expend on the organization. For instance, he had obtained from Harry B. Smith, the author of Jupiter, \$2,500. In this connection I may say that Mr. Prior drew \$120 a week during the entire twenty-eight weeks that Jupiter was played; or, in other words, he received \$3,360 for his services to offset the \$4,000 of borrowed money that he had originally put into the concern.

"After we stopped playing at Palmer's last summer, I had a talk with Prior, and asked him whether he would be able to secure sufficient capital to carry the company properly through the season. He told me to give myself no uneasiness on that point; he had arranged to get all the money that would be necessary. I went away to Europe as happy as a clam, feeling that everything was all right. On my return, and after the beginning of the season, I discovered that the receipts of the company were expected to liquidate Prior's debts, although many of those debts had not been contracted for the Jupiter production or for the company. Notes began falling due at various points along the road, and although we were doing a large business, the drains upon us were extravagant.

"When we arrived at Chicago, the week before Christmas, Prior proposed to withdraw from the management, and he offered to accept a salary of \$60 a week and to agree that all moneys over expenses should be placed in the hands of his lawyer to apply on his debts. I told him that we could not go on with the handicap imposed by the peremptory obligations which were constantly falling due and which were making serious inroads on the company's receipts, and that his name must come down. He said he would consider the matter and give me an answer later.

"We opened at Hooley's in Chicago to an immense house, and the performance made a great hit. I received four curtain calls after one act, and was obliged to make a speech. Business for the week was \$7,832.75, the company's share being \$4,447. Mr. Hooley told me that we broke the record of the house since it was built for the week before Christmas.

"During the Chicago engagement the third of the \$1,000 notes given by Prior to Rorke fell due. I asked Mr. Hooley to pay it, but Mr. Hooley found that according to the terms of the agreement, in order to do this, Prior's consent was first necessary. Prior absolutely refused to authorize Mr. Hooley to meet the note. Thereupon, Mr. Rorke's lawyer informed us that he would attach the scenery and costumes, and remove them from the theatre at once. That, of course, would have broken up what finally proved to be the most profitable week—with the exception of Boston—of the season.

"Mr. Hooley then appealed to Prior's sense of fair play. He begged him to settle the matter and not to have the onus of a break-up fall upon his theatre. Prior said that he would let Mr. Hooley know his decision on Thursday. The next day Prior said he would give his consent to the money being paid, provided I would pay him \$500 cash, after deducting all the running expenses for the week, and he would give me a quit claim and withdraw entirely from the organization.

Prior had borrowed \$270 from Mr. Hooley on the week's business. He had a note of \$321 coming due from Bourlier Brothers, and about \$450 for railroad fares from Indianapolis to Chicago, besides the week's salaries, and a large amount of extra advertising, etc. But I agreed that if the business ran to it he should have the money he demanded. The receipts did not quite reach the necessary figure, and Prior got \$195 instead of \$500.

"Meanwhile, Prior signed the agreement to withdraw. Mr. Hooley asked him if he would give his word of honor that the company would not be molested further by him in any way. Prior gave his word, and said that the quit claim was perfectly genuine. We thought we had got rid of the millstone that threatened to drag us down. We were mistaken.

"On Sunday night, as the company were about to leave the theatre, I was informed that the scenery and costumes could not be taken away, as they were attached. They cannot attach on Sunday night, I said, and as Monday is a holiday, I think our stuff will go out. Then, to my astonishment, I learned that the property had been attached the previous Wednesday, the day before Prior made his arrangement to withdraw and signed the quit claim.

"I was further informed that the attachment was made on a confessed judgment of Prior to Mr. Romaine for borrowed money. Prior had placed our own baggage-man, a friend of his, in charge of the scenery and costumes, having had him appointed a special deputy sheriff. The fact that the baggage-man and not a stranger was in charge had served to throw us off our guard, and to keep us in ignorance of the facts. The judgment was for \$1,600.

"Had we tried to replevin the scenery and costumes, we learned that there would immediately be innumerable other claims put in amounting to thousands of dollars. With these judgment creditors waiting to jump on us it was impossible to recover the property. There was nothing left but to disband.

"In my contract with Prior, it was specifically stated that in no way should the contract be construed into a copartnership; that I was to be free from all pecuniary responsibility, and was to receive a stated salary and a percentage of the net profits as additional salary. In other words, Prior was solely and wholly responsible.

"It has transpired that on account of my insisting, for the protection of the company, that Prior's name should come down, he had gone to Henry E. Dixey in Indianapolis, and had told Mr. Dixey that I was trying to throw him down, and that he (Prior) had made up his mind to throw me down instead.

"He invited Mr. Dixey to assume my part after he should smash the company in Chicago. He said that he would be able to buy all the scenery and costumes back at a sheriff's sale, and to start the company with fresh capital.

"Another trick of Prior's was to write to Harry B. Smith, the author of the libretto, telling him that I intended to discard Jupiter as soon as possible, and to produce a new opera by Cheever Goodwin and Julian Edwards. Inasmuch as Prior knew that the new opera was not yet written, and it is not to be completed until May first next, I had no difficulty in explaining Prior's deception to Mr. Smith's satisfaction.

"I am as great a sufferer by Mr. Prior's double-dealing and bad management as the members of the company. Before the crash came, I had received but one week's salary in five weeks, meantime having paid all my own personal expenses, and having lent money to the organization. The company lost but one week's salary—the last week of the season. In spite of Prior's excessive drains upon the treasury, salaries were paid regularly and in full up to that time.

"If the management had been capable and the company free from its disastrous entanglements, the season would have shown a steady profit. The gross receipts for the fourteen weeks that we were on the road aggregated more than \$71,000. The average weekly receipts were \$5,080.53. The company's share averaged weekly \$3,447.70. The total running expenses were a little less than \$3,300 a week.

"Considering the fact that we were badly booked for several weeks; that we played sometimes to wrong prices, and sometimes in houses where it was impossible to get all the people in who wanted to see us; that we went through the Columbus celebration, the election excitement and the dull period before the holidays, and that many one-night stands were included in our route, our business was excellent.

"Now for my present plans. I have obtained the sole rights to the book and music of Jupiter. I have secured proper and ample backing. I shall go out under the management of James H. Palmer, who was formerly with Mr. Abbey, and who has been identified with the management of Lotta and of Mr. Irving on his second tour through this country. We are going to give a production of Jupiter that will be infinitely better than the

first. We shall have new scenery and new costumes.

"The company will be practically the same as the old, with the exception of Miss Montague and Mr. Libbey, who will be replaced by Bertha Ricci and H. M. Imano who originally played Dentatus in New York. We shall resume our tour on Monday night next.

"After playing one night stands for a week through New York State, we shall go to Montreal for a week, then to Williamsburg for a week. After that our tour will follow, with one or two exceptions, the route originally booked.

"Having secured the proper auspices, Mr. Bell may now look confidently for smooth sailing and large pecuniary reward. It is a bright and an enduring star that will not be quenched by such bad management as Mr. Bell successfully survived.

PROFESSIONAL DOINGS.

Robert Fulford has been quite ill, but is improving.

Mrs. George S. Knight is visiting at Orange, N. J.

Ida Vernon has left the Mrs. James Brown Potter company.

Frank R. Willis has joined the Men and Women company.

James O'Neill did an immense business in Omaha last week.

Good-Bye is the title of the play written by Marguerite Merrington, author of Lettar-blair, for the Boston Museum. It is in rehearsal under the author's direction.

This is how they get theatrical news in the far West—"Carmencita will tour the country in a farce called The Prodigal Father."

May Robson has resigned from the Lyceum company and has enlisted under Brother Charles' standard.

The engagement is announced of Gladys Wallis to White Whittlesey. Mr. Whittlesey, who was a member of one of Daniel Frohman's companies, retired from the stage a few weeks ago. Miss Wallis is a member of W. H. Crane's company.

The Lizzie Evans company will close on Saturday night in Uniontown, Pa. Miss Evans has been playing in The Little Blacksmith for sixteen weeks to losing business.

Many professionals in Chicago buy their mansions from Charles Macdonald and company, at 55 Washington Street. Mr. Macdonald's store is usually crowded, and a recent observer says that the rapidity with which he serves his customers is wonderful, even for a Chicagoan.

Patti Rosa played at San Antonio to the largest business of the season, and her new play, Miss Dixie, by Charles T. Vincent, is pronounced a great success.

Owen Westford has resigned from the Dartmoor company and is at present in town and disengaged. He may appear in a melodrama to be written by Charles T. Vincent, under the management of W. A. Brady.

M. Marius, who came to this country with Mrs. Bernard-Reere, and who was engaged to take the place of Charles Hopper, as the Duke, in The Fencing Master, has left the cast, and Mr. Hopper has been re-engaged.

Lady Blarney, the play written by Alfred Kennedy for Annie Ward Tiffany, is well spoken of on tour. It was recently presented in Brooklyn, and was received there with every evidence of favor. It is expected that the play will be seen in this city in the Spring. Lady Blarney comes from Ireland to bestow a fortune upon two brothers if it is found that they have led honest lives. By the terms of the bequest, however, if either of the brothers is found to have committed wrong, the whole fortune goes to the good brother. One of the brothers has forfeited his right to his share by criminality, and learning of the terms upon which the fortune is to be bestowed he attempts to saddle his wickedness upon the other. Lady Blarney finally learns the truth, and defeating the plan of the bad brother she rewards the one who is entitled to the fortune.

The *Mirror's* very reliable correspondent at Newport recently criticised the presentation of the play Nugget Nell. We have received from W. F. Gee, manager of the Carey company which produced the play, a protest against our correspondent's statements. Mr. Gee says that the local manager booked the play knowing the measure of ability of the company, and confesses that its members are amateurs.

In addition to its Christmas number, The Dramatic Mirror has issued a New Year's number, which it promises to make a yearly feature. It is enriched with poems, stories, essays, and a variety of interesting matter. One sprightly sketch, "All at Sea," is by Miss May Evans, of this city, a promising young writer, who wields an exceptionally bright and facile pen. —*Baltimore American*.

A select home school. Entire charge taken of a limited number of children. Superior educational advantages. References exchanged. Address F.

There is an uncorroborated rumor that Marion Manola and John Mason will head a comic opera company.

George S. Woodward has made a hit, according to a report from Chicago, as Judge Jowler in Our Bachelors, in support of Stuart Robson. Mr. Woodward is playing parts in Mr. Robson's repertoire that used to be played by William H. Crane.

The Kansas City *Times* says that M. B. Leavitt intends to build theatres in Denver, Omaha and Salt Lake City.

Carrie Louis, the soubrette, is playing the Pennsylvania circuit during the present month to excellent business. Howard Wall's other attraction, Mr. and Mrs. Robert Wayne, are doing equally well in the larger towns of Indiana.

T. W. Keene's company laid off three nights last week, between Columbus, O., and Washington. Mr. Keene, Frederick Paulding and Mauda Craigen took advantage of the opportunity to run on to New York. The Keene company is stronger than ever this season, and the tour has been remarkably prosperous. Mr. Keene will play an engagement of several weeks at the Union Square Theatre, beginning in March.

Edgar Selden has arranged with Holdane Crichton and Frank A. Gordon to produce A Scandal in High Life in England simultaneously with its production in America.

Mrs. Kendal the other day opened a parish fair in Nottingham, and in a short opening address besought the good persons present to give a sixpence extra for everything they bought. After her talk, Mrs. Kendal received from a lady present a bouquet, and with a keen eye to business she at once began to sell the flowers in the bunch singly at prices ranging from sixpence to half a crown. In less than five minutes she had disposed of the lot.

Harry C. Weed, of the National Association of Scenic Artists, has completed his work on the scenery of the Middlesex, at Middletown, Conn., and has gone to California, where he has secured a contract that will keep him busy for some months. During his stay in Middletown he made many friends.

A despatch from New Haven reports the stranding of the Satan company, which was backed by Dr. H. A. Lewis, of Philadelphia. The company started out to play in New England three weeks ago, but ran short of money after a week's experience. The actors owe about \$100 for board, and their baggage is being held.

Adelaide Cushman is winning good notices in the West, where she is playing in Glenda-Lough. The Chicago *Mail* says: "Adelaide Cushman makes a decided hit in a character calling for intense melodramatic action," and the *Times* says: "Adelaide Cushman, who played the part of Bride Nagle, a broken hearted girl, gave evidence of unusual dramatic power."

Ramie Austen was tendered a reception in Buffalo by the Young Ladies' Social Club in compliment to her ability as an emotional actress. The Lady Clerks' Association took up the cue from their more fashionable sisters, and tendered a reception to Miss Austen Dec. 9 in honor of her delineation of a tough girl, in which she displays the thorough independence of her sex. The association presented Miss Austen with numerous floral tributes. Speeches were made. Miss Austen is required, during the performance of Dangers of a Great City, to assume as a disguise the character of a tough girl, and it is this particular performance which is bringing her these tributes.

Hattie Starr Harris has left the Coleman House and rented a small flat at 213 Columbus Avenue.

Business with M. B. Leavitt's Eastern Spider and Fly company has been exceedingly large everywhere. The company has lately been augmented by the addition of such people as Hilda Thomas and Louise Royce. Many new features have been introduced, much new scenery painted, and Manager Edwin P. Hilton, Mr. Leavitt's representative with the company, says that the trip has been one long pleasure tour. After a visit to Frisco they will return East over the Northern Pacific route.

Willard and William Newell, the twin stars in The Operator, which played recently at the Bedford Avenue Theatre, Brooklyn, were the guests of Judge Murphy of the Lee Avenue District Court and the police captains of that city at a supper enjoyed at a fashionable restaurant after the performance, which was witnessed by the officials named. After the performance the Brooklyn dignitaries were escorted behind the scenes by Manager E. H. Graham Dewey, and there expressed their delight at the play. Although the supper had been arranged by Judge Murphy and the police officers, it was a surprise to the Newell Brothers. Judge Murphy relaxed his legal austerity under the influence of the occasion, and revealed himself as an entertainer, while Captains Short, French and Dwyer were happy as inspirers of good feeling.

FOREIGN PLAYS AND PLAYERS.

The Stage and Its People in Europe—Continued and Criticized by Our Correspondents.

ROME, Dec. 29.—It is not often that I have any novelty to offer you, but to-day I have one by the celebrated Giacinto Gallina. It is the greatest success of all this year, and Gallina has added another leaf to his already heavy wreath of laurels. Giacinto Gallina, a Venetian by birth, like Goldoni, generally writes in Venetian dialect, and afterwards translates the dialect into classic Italian, as he did with his *chef d'œuvre*, *The Eyes of the Heart*, which I think will soon make its appearance in New York and London, if any actress will consent to play a blind old grandmother's part. In Italy, Duse and other leading ladies play it.

Returning to Gallina's latest success, it is only a one-act piece, but it keeps the public suspended to the artist's lips from the first word to the last. At the end of its first representation the author was recalled no less than *fourteen* times.

One of the World, the name of this little gem is totally different from anything Gallina has yet written. It is not a picture of Venetian life like his other comedies—it is a delicate miniature of life in general, painted by a master hand, and full of elegant dialogue and elevated thought. Gallina's great charm is his knowledge of the human heart, and he knows how to show this on the stage. In one act only, though it be, when put into Italian, it will be given by every company in Italy—and be sure of a triumph, wherever given.

Among the most enthusiastic spectators on the first night was Eleanor Duse, besides a goodly number of aristocratic-looking American and English ladies.

Another novelty is a *pochade* in three acts (two would have been amply sufficient) by Signor Ruberti, the successful author of *Castor and Pollux*. The new piece is called *Handsome Orpheus*. Signor Ruberti is fond of classic names. A young man, on the eve of his marriage, loses 4,000 francs at a gambling table, and to repay these, he applies to a money-lender, who consents to lend him 8,000 francs—5,000 francs in cash and the use of a tenor singer, for the remainder of the sum. In despair, the young fellow consents, hoping to get the tenor engaged, and thus get back some of his money. Meanwhile, he has to keep young Orpheus, who has not a cent to bless himself with. He begins by presenting him to the family of his future wife, soliciting their protection for the singer—and every one gladly consents—only, they want to hear him sing. It is then that the poor owner of the tenor discovers that his acquisition has no voice and knows nothing of music. However, he hires a real singer, who sings behind the wings, while Orpheus only pretends to sing and act in front. This is a very funny and taking scene. And all goes well till, by some bad luck, as Orpheus is being complimented by the ladies, the invisible singer, thinking he is encored, recommences the romanza, and the cat is out.

The wedding is broken off accordingly. At last Orpheus relieves the poor forsaken bridegroom, and enters as clerk in a house of business. On this slight canvas Signor Ruberti has drawn a pleasant and amusing design, which keeps the public in a laughing mood from beginning to end.

Novelli was delightful as the handsome Orpheus, and Leighal kept him good company as the distressed Bridegroom.

The Secret, by Lopez—if not a literal translation, is taken from a French piece, lately produced in Paris. A young couple in love with each other, cannot marry, because they are brother and sister. It is their father, who tells them this dreadful secret and with this, ends the comedy—if comedy it can be called.

Our Costanzi Theatre is now open for the Autumn season and awaiting Mascagni's *Kantata*. We are having Carmen with a new and very young prima donna, who is a regular little imp of mischief behind the stage as well as on it. She cannot walk quietly, but bounds. As for treading down stairs, she jumps them from top to bottom like a child, to the amusement of all her fellow artists.

LONDON NEWS AND Gossip.

LONDON, Dec. 30.—The city theatre public has, of course, been taken up with the annual deluge of Christmas pantomime, an amusement feature that New York knows nothing about. Here, at this season, the puerile tales of Mother Goose are retold in the play-houses with such spectacular novelties and such wonders of ballet that it is perhaps natural that the interest in them should not be confined to children. There seems to be a patriotic devotion to the Christmas pantomime among Englishmen, too, that explains the regular success of this novel festival.

A mere index of one of these pantomimes will give an idea of their appeal. The one at the Crystal Palace was called *The Babes in the Wood* and the Bold Robin Hood. Among its special attractions was a practicable Noah's Ark, with novel effects; an Animated Alphabet; and a plot by the Demon of Discontent, who, in order to starve and freeze the amiable Robins, delegated to save the Babes, suddenly transformed a pleasing autumn scene into a bleak and wintry one.

Dramatic prints and speech still pay posthumous honor to Fred Leslie, who seems to have been universally popular. One of the gratifying things to note in this connection is the fact that Leslie left to his little sons a very comfortable fortune. A rumor that Nellie Farren, the artistic associate of the dead comedian, would retire from the stage has been denied by George Edwards. Miss Farren, however, is still ill, and it is impossible to say when she will resume her work.

Henry Irving observed the holidays by

omitting performances on the eves of Christmas and New Year's. He gave matinees on those Saturdays, however. King Lear is still a potent attraction at the Lyceum. It has been rumored that Mr. Irving would produce King Arthur instead of Tennyson's Becket at the close of the run of Lear, but this is not so. Becket will follow—but perhaps not for two months or more—with Ellen Terry as Fair Rosamond, William Terriss as Henry II., and Irving in the main character.

Among brief bits of talk, these. That the success of Lottie Collins has inspired her sisters of the variety stage to new vigors, especially those who dance; and by the way, as matter of history, the Collins danced "Tara-ra" first at a matinee at the Tivoli in Nov., 1891. The success of the music halls has led some of the theatres to borrow music hall ideas; and now, in retaliation, some of the music halls propose to introduce appropriate scenic backgrounds to leading features of their performances.

OBITUARY.

Albert Delpit is dead in Paris. He was one of the most brilliant of modern French writers, and was an American by birth, having first seen the light in New Orleans, La., on Jan. 30, 1839. Albert Delpit was the son of a wealthy tobaccoist, and like most of the Louisianians of French descent, was far more French in feeling than American. He was educated in France, and spent the latter years of his life in that country. Consequently his knowledge of the French tongue was far more perfect than his knowledge of English. When his education was finished, his father sent for him to return to New Orleans, wishing to instruct him in the business of a tobaccoist. The young man was then nineteen years of age, and was instinct with other ambitions, and he rebelled. He declared his preference for a literary career, and devoted himself to writing for the French newspapers of New Orleans. The father, angry at this resistance to his will, finally turned Albert adrift to follow his own inclinations. The young man then returned to Paris, and bravely began a struggle for bread in the vocation of his choice. He was yet but a boy, but the virility and brilliancy of his style, joined to a native audacity, won him a hearing. After several years' experience as a newspaper writer, young Delpit published a volume of patriotic verses inspired by the Franco-Prussian war entitled "L'Invasion." It was the first great success of his career. The book passed rapidly through fifteen editions and was received with favor by the critics as well as by the public. The volume was largely founded on the author's personal experiences, he having served through the campaign of the siege of Paris. In fact, he had so distinguished himself as a soldier that he won the decoration of the Cross of the Legion of Honor. The Monthyon prize (the prize of virtue) was bestowed upon the book by the French Academy in 1872, and the following year Delpit won the prize of poetry at the Academy by a poem called "Repentance." He then decided to give up newspaper writing, and to devote himself to more serious literature. He at tempted dramatic writing, but his earlier efforts in this field were failures. His first drama, Robert Pradel, was presented at the Odeon without success. He was not deterred by this failure, and next tried his hand at novel writing. He produced several stories, but none of them made any special impression on the public. From one of these, however—*Les Chevaliers de la Patrie*—he made a melodrama that was performed at the Theatre Historique in 1873. The scene was laid in America during the civil war, and Stonewall Jackson, Abraham Lincoln, and J. Wilkes Booth were characters. This play did not meet with the success it deserved, owing to the insulated prejudice of the French critics, one of whom suggested that Abraham Lincoln never would have been known had he not been assassinated. Delpit then published a novel entitled "Le Fils de Coraïe," which won great success, and from which he constructed a play that was brought out at the Gymnase. This was the original of the play *Felicia*, in which Rose Eytinge performed so successfully in this country. The original success of this was instant and remarkable, and Delpit was hailed in Paris as the rising dramatist of the day. His next work, however, *Le Pere de Martial*, lacked the winning qualities of its predecessor. Delpit now published in the *Revue des Deux Mondes* a powerful novel called "La Marquise," and his reputation was increased. With his other dramatic successes, Delpit had also entered the door of the Comedie Française. In this theatre his prose drama, *Les Maucroix*, was given successfully, but it failed to win popularity. Delpit was a prolific writer, producing novels, plays, leading articles, criticisms and poems without cessation. In his journalistic work he contributed to the *Gaulois*, *L'Evelement*, *Le Matin*, *Paris*, *Le Figaro*, and the *Revue des Deux Mondes*.

Charles A. Cappa, leader of the band of the Seventh Regiment, died at his residence in this city Friday morning of aneurism of the heart. His death was not unexpected. While playing at Augusta, Ga., four years ago, he caught a cold that seriously affected his heart. He last appeared in public on the night of Nov. 3, when he led his band at a Republican meeting at Carnegie Music Hall. The deceased was born in Alessandria, Sardinia, fifty-eight years ago. His father, who had followed Napoleon in his campaign against Russia, was a major in the Sardinian army. Young Cappa entered the Royal Academy at Asti at the age of ten, and after five years of study entered the army, where he served nearly six years. Acting upon impulse, he joined the United States frigate *Congress*, and on Washington's Birthday, 1858, became a resident of this city. He

joined Shelton's Band, which was led by Gratulla, who became leader of the Seventh Regiment Band in 1860. Cappa also joined this organization, and became its leader in 1861. In 1860 he joined the Thomas orchestra as first trombone, and held this place for seven years. The deceased was connected with other prominent local musical organizations. He served at the front with the Seventh Regiment during the war. While on a visit to his native country two years ago he was made a cavalier by King Humbert. On June 23, 1863, he married Lizzie Seiler, of Brooklyn, who, with seven children, all grown but one, survives him. The deceased was a member of many veteran and musical organizations. The funeral will be held on Monday.

James E. Kelley, once a noted showman, died recently at Drewville, N. Y. He was born in 1827, and early in 1850 bought the elephant Hannibal in partnership with Hyatt Frost, and adding animals from the old Van Amburg show, and combining the Titus and Angevine Circuses and the Native American Circus they went on the road as the Kelley and Frost Circus and Menagerie. For twenty years this attraction traveled, making its projectors wealthy. About 1870, Mr. Kelley bought a fine menagerie of Howes and Sanger in London, and, disposing of his interests in the old show, he put out what was known as Howes's Great London Circus and Sanger's English Menagerie. After the panic of 1873, this proved a losing venture, and the show was sold at auction at Atlanta, Ga., for \$65,000. Mr. Kelley then retired to his old home at Drewville, where he became prominent as a merchant. His life was heavily insured in his wife's favor.

Sigmund Aris, known as Harry Paris, was buried on Wednesday last in Potter's Field at Albany. He had died in St. Peter's Hospital in that city, and the remains had been held for some time in expectation that relatives would appear. The deceased was born in Paris and had been in this country but a few years. He was a magician, and at one time headed a specialty company. He made headquarters in Albany last Winter, and gave entertainments there and in places near by. He had appeared in all the city clubs, and was popular with those he thus casually met.

Frank Key Egerton died last week, and was buried at Woodlawn. He had been ill of pneumonia but a short time. He was a nephew of Francis Scott Key, author of "The Star Spangled Banner," and a great-grandson of Lord Baltimore. He was the last treasurer of the old Olympic Theatre. He was thirty-four years old, and leaves a wife and child.

Mardon Wilson, superintendent of the Edwin Forrest Home, died early on Monday morning, Jan. 2. He had been ill for several months.

ONE COMPANY'S KNAS JOYS.

The members of Clara Morris' company had a memorable Christmas. It was so unpleasant, in fact, that they will never forget it. H. Percy Meldon relates as follows what happened after the organization, having left Oakland, Cal., on Christmas Eve, arrived at Marysville early on Christmas morning. "Here we found water everywhere; water on each side of the track, over the track and water ahead, with water still falling. The railroad people thought they could send us ahead and we waited until two o'clock in the afternoon, when we were pushed back to Sacramento to take another road, getting in the city at six o'clock.

"Instead of having an hour for our dinner, we were told that in fifteen minutes they would pull us out. It was still raining, but we all made for the depot, where they kept a very uncertain kind of a lunch stand. As hungry as we were, the only things that looked at all edible were some ham sandwiches, which were found to be of a very curious variety. They were not quite so curious that they could not be eaten, though, and with a marvelous kind of coffee they formed the menu of our Christmas dinner.

"Of course, Miss Morris and her husband and one or two friends enjoyed an elegant dinner in Miss Morris' private car, but, for my part, I think I never spent a more wretched Christmas day in my life.

"After leaving Sacramento we had wash-outs, sunken roadbeds, and shaky bridges to contend with. We were twenty-six hours late into Portland, and you should have seen us 'scoot' for the Northern Pacific dining car. We reveled in porterhouse steaks and mushrooms, and that sort of thing. Nothing was too good. I hope never to see a repetition of another holiday such as last Sunday was for most of our company."

It is cheering to reflect, however, that the star, her husband and one or two friends enjoyed their Christmas feast undisturbed, while the members of the company were hustling for railroad sandwiches and thanking the Lord that they were privileged to call themselves Clara Morris' actors.

TAYLOR VS. HAWLEY.

This paper recently published a statement from Fritz S. Hawley relative to his business connection with Oliver Taylor as advance agent for The Moonshiner. Last week we printed a statement from Mr. Taylor denying Mr. Hawley's story. Both parties to the controversy have sent further statements, Mr. Hawley's being accompanied by documents tending to prove his allegations. But as documents were also submitted by Mr. Taylor, and as we have no wish or duty akin to a court, we must decline to further notice the matter, hoping that these gentlemen may settle their differences in a better way.

Gus Pixley, an excellent actor, will be at liberty after this week, owing to the termination of Lizzie Evans' tour.

OPEN TIME.

This department is for the exclusive use of our advertisers in the "Out-of-Town Theatres" and "Managers' Directors' columns.

ALEXANDRIA, LA.: Alexandria Opera House in January, February and March.

ATLANTIC, IOWA: Opera House, Jan., Feb. and March.

CAMDEN, N. C.: Camden Opera House, Jan. 1-20, 22-31.

CANAL DOVER, OHIO: Big 4 Opera House, Jan. 17-24, March, 17-31.

CLINTON, ILL.: New Fair Opera House, Jan. 1-14, Feb. 17-25.

COLUMBUS, KANS.: Columbus Opera House, Jan. 1-11, 14-21, Feb. 1-17, 21-27, March, April, and May.

FAVETTEVILLE, ARK.: Dec. 17-24, Jan. 9, Feb. 4-21-18.

GRAND RAPIDS, Mich.: Power's Grand Opera House, Feb. 1-8, 10-14, 17-21, March 1-11, April 1-13, 17-21, May 1-24, 26-31.

GOVERNOR, N. Y.: Union Hall, Jan. and Feb.

KEY WEST, FLA.: San Carlos Opera House, Jan. 1-11.

LUZERNE, Pa.: Houghton's Opera House, Holiday dates open.

POITTSVILLE, Pa.: Grand Opera House, Jan. 10, 11, 14, 17-21, Feb. 1, 4, 11, 17, 18, 25-28.

PHOENIX, ARIZ.: Devereaux Opera House, Jan. 31-March 25, April 1-7.

SHAMOKIN, Pa.: G. A. R. Opera House, Jan. 23-28, April 1-4, 24.

ST. JOHNS, N. B.: St. Johns Opera House, Jan. 1, 4, 5, 7, 10, 11, Feb. 13, 15-20, March 1-10, 20-31, April 1, 17-20, May 13-31.

TYROSE, Pa.: Academy of Music, Feb. 1, 17-20, March 1-7, 17-20, April 1-13, April 27-29.

VINTON, IOWA: Watson's Opera House, Jan., Feb. and March.

WINCHESTER, KY.: Winchester Opera House, Jan. 9-14, Feb. 17-25, March 6-12.

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WASHINGTON, D. C.

Augusta Daly's Company in the Foresters drew well filled houses at Albany's at every performance Dec. 27. The part of Richard Coeur de Lion was admirably taken by Franklin Roberts, and William Courtleigh made a very satisfactory Robin. The character of Maid Marian was impersonated by Belle Archer, and drew forth encomiums that even Miss Helen herself would have appreciated. The Bee song is sung with tuneful effect by James Paul as Kate, and the fairy impersonations by Minnie Bridges, and Nelly Chamberlain, were very clever. Thomas W. Keene will appear in Richard the Third, Richelieu, Hamlet, Othello, Merchant of Venice, etc. The same kind of fashionable audiences that have gotten into the habit of going to this popular theatre for the past few weeks or more, will be in attendance to see Mr. Keene, who is a good deal of a favorite in Washington.

Rosina Vokes was at the National 25-26 in a triple bill every evening. The attendance was very fine, as Miss Vokes is well known and well liked in Washington.

The attraction at the Academy of Music 26-27 was Ramsey Morris' co. in Joseph. Good-strewn audiences attended each performance. Elsie De Wolf made a charming Constantine. A member of this co. who has relatives and friends in this city was Mary Penfield, whose Amelia Chadwell was very clever. Joseph was voted a very jolly sort of a fellow.

A Kentucky Girl made standing room an impossibility at the Bijou last week. Sadie Henson is a promising sourette, and elicited unstinted applause from the audience. This house next week has The Waifs of New York.

At the Lyceum Marchester's Night Owl co., with Cyrene as a leading feature, filled the house at every performance. Gus Hill's New York Vandeville Stars will be the next attraction.

The stage attractions of Albany's presented Manager Fish, of that popular theatre, with a Christmas present, in the form of a handsome reception chair, and a beautiful carved divan. The orchestra of the same house also indicated their esteem by presenting him with a magnificent revolving rocker, upholstered in Russian leather, for his library. Among other Christmas gifts received by him, was a silver letter scale, for his desk, a silver cigarette case, and numerous other small presents.

R. H. Willett, at present residing in this city, but who in '99 was a Californian, makes the interesting statement that the recent assertion that the \$100 paid by Representative Belden for a seat at the National Capital Press Club entertainment was the largest sum ever paid for a single seat is incorrect. Mr. Willett says that Kate Hayes, the Irish songstress, sang in San Francisco in the early fifties, and so great was the rush for seats that \$1.00 was paid for a single seat by a local Volunteer Fire company, to be occupied by the president of their organization.

Wayne W. Cordell, who was born in Scott County, Tenn., where the scene in a Kentucky Girl was laid, takes exception to many things in that melodrama, as presented last week at the Bijou. He says that that region "is not the place to choose as the stamping grounds of a theatrical troupe in which there is pictured a woman devil, a man who deceives, plots to murder and rob, and in which men are bribed to help him on in his devilry. It is not a proper place to single out where the helpless are bound by braggarts without molestation." Sadie Henson as a Kentucky Girl is good as far as the "true as steel" part goes, but she acts the ignorant too much to typify the true mountain Kentucky and Tennessee lassies. Those mountain people as a whole are the truest and best in this broad universe, and it is high time that this play and many others which stage the locality on which they claim their plays are written, and stop slandering these people who are nature's noblemen.

Senator McMillan, chairman of the Senate committee on the District of Columbia, has written a letter to the commissioners, enclosing a copy of the report made by the committee in the matter of the Metropolitan Opera House. The cause of the letter is a clause recommending that the hall be closed until it is completed and to the recommendation that the building inspector report to the Commissioners from time to time as to the number of minutes required for the audience to leave the hall. In this same connection he calls attention to the fact that the representatives of Albany's Theatre agreed to cut doors through the side partitions, so as to allow the persons coming from the side aisles on the main floor to pass directly to the head of the staircase without making three turns, as they have to do now.

The story is told here that during Joe Jefferson's last engagement in this city, a young lady, who was present at a matinee, suddenly remembered that Joseph Jefferson and Grover Cleveland were very close friends, and that the actor having been a guest at Grey Gables, during the Summer, would possibly be in a position to relieve her suspense on a certain subject. During the Summer she had sent to President Cleveland a rabbit's foot, and has never received an acknowledgment therefrom. She therefore inquired of an usher where Mr. Jefferson was staying. The usher declaring his total ignorance on the subject, she added: "I do not wish to trouble him, I only wish to ask him a question about Mr. Cleveland." The gentlemanly fellow at once told her that he "would ask his son," and in a short time Mr. Charles Jefferson stood beside the expectant young lady, who lost no time in propounding to him a query as to the fate of her rabbit's foot.

"Oh, yes," said Mr. Jefferson, "I was there myself when it arrived in the afternoon of the day on which the nomination had been made. We all gathered around a table while Mr. Cleveland opened the package, and it would take me too long to tell you the excitement that was created in our party when we found what the box contained. Your rabbit's foot got there in good shape and in the nick of time."

Whereupon the fair creature thanked Mr. Jefferson for his gratifying information, and he disappeared in the crowd, leaving her to the firm belief that Mr. Cleveland's double triumph in the last six months might have been a double disappointment if she had not most luckily bethought herself to send him the left hind foot of a graveyard rabbit, killed at dead of night by an old Virginia darter.

Neul Burgess, of The County Fair, and his partner and manager, David Toser, were in Washington recently.

Arthur C. Moreland, of the Blue Jeans co., who has been detained in this city ever since his co. was here several weeks ago, by reason of treatment for an accident to one of his eyes, is much improved, and it is stated that his physicians are hopeful of saving his sight, which at one time was despaired of.

Annie Lewis, of A Nutmeg Match co., spent the holidays at her home in this city.

Charles Hanford was also here during the week, and was congratulated by his many friends on the success of his first tour.

Francis Wilson Oper. co. is booked for the National 9-12, and during the same week Wilfred Clarke will play comedy at the Academy of Music.

The premiere of David Belasco and Franklin Fyles' new play, The Girl I Left Behind Me, will be given at the National, week of Jan. 26, by Charles Frohman's co. This will be their fourth play receiving its initial performance in this city.

EDWARD OLIPHANT.

CHICAGO.

At Boyd's Theatre the Princeton Glee Club packed the house with the wealth and culture of the city Dec. 20. Rhea 20, 21 scored her usual pecuniary if not dramatic success. James O'Neill in Funtellie for large and appreciative audiences 1-2. The scene of the romantic drama is laid in the time of Louis XV. Intense interest is awakened from the start; climax follows climax from the rise to the fall of the curtain. The scenery and costumes were rich as well as appropriate, and the co. remarkably well balanced one.

Master and Man did immense business at the Farman Street Theatre 2-7. The scenic effects were most realistic and the co. much above the average.

J. R. RINGWALT.

ST. PAUL.

Edwin Milton Royle and his excellent co. presented his comedy drama Friends 2-7 at the Metropolitan Opera House to large attendance. The play is replete with dramatic situations and incidents, and the dialogue is witty and brilliant. Selena Fetter's admirable acting in the role of Marguerite Otto, the opera singer, fully sustained the high reputation she enjoys, and won for her a most complimentary reception and merited recognition. Mr. Royle was fine as John Packer, Jr. Lucius Henderson as Adrian Karje met with favor, and his piano solo was heartily enjoyed. J. A. Handyside and Theodore Hamilton were excellent in their roles. E. D. Lyons does a good piece of character work as Hans Otto, and was heartily applauded. A good performance throughout, and the co. were favored with curtain calls at the end of each act. German Theatre co. 8-12.

At Little's Grand Opera House Webster and Brady's marine spectacle The Bottom of the Sea was presented by a capable co. 2-7, opening to full houses. The piece was finely staged. George P. Webster does excellent work as the Greek adventurer, and met with merited recognition. Camille Cleveland and Dorothy Keempie well sustained their respective roles. I. W. McConnell and Ross D. O'Neill played their parts commendably. Several specialties were introduced. The colored co. Burr Grant, danced well. The fourth act, showing the bottom of the sea, is very effective in tableaux and transformations. A Hole in the Ground 8-12.

At the Olympic Theatre the stock co. presented The Black Hills and That Wife of Mine. Also a good olio of specialties 1-7 to good houses. New people: The Iron Sisters, Ed. and Kitty Nealey, Haynes and Leigh.

GEORGE H. COLEMAN.

PROVIDENCE.

Lillian Lewis in Lady Lil, and As in a Looking Glass did a satisfactory business at the Providence Opera House Dec. 26-27. Charles Frohman's co. in Surrender did a good business 2-7. The Crust of Society 2-7. Mrs. James Brown Potter 12-14.

Richard Golden in Old Jed Protty had an excellent week 26-31 at B. F. Keith's Opera House. Hands Across the Sea did a good business 2-7. Aunt Bridget's Baby 9-12.

At Westminster Theatre The City Club Spectacular and Farce Comedy co. played to undeservedly small houses 2-7. Jack McAuliffe and Specialty Theatrical Mechanics, was held Sunday 2 and the officers elected for the ensuing year were installed.

After the ceremonies President H. W. Callender and Brothers Wenzelschaefer and Doolen gave a reception to the visiting members and press representatives at the City Hotel where refreshments were served.

Manager A. H. Gout, of the Jack McAuliffe Specialty co., is arranging with Manager Morrissey, of the Madison Square Garden, for a grand testimonial to be given Mr. McAuliffe sometime in January.

Your correspondent spent New Year's in Boston and while there was entertained by Mr. U. Kleiner, of The Bostonians.

Manager Charles Frohman was in the city 3. After the performance at the Westminster Theatre Monday evening 2, about twenty-five of the members of the West-End Athletic Association gave a complimentary dinner to Jack McAuliffe at their club rooms.

HOWARD C. RIPLEY.

DENVER.

The new year started at the Broadway with M. B. Leavitt's Spider and Fly, a complete production in its way. The specialists show careful selection on the part of the proprietor, and many of the women are very pretty. Business was very satisfactory. There were two matinees. Bill's Boot 9-13.

A Mad Bargain is even a better piece for the ver-

does many things in it that are convulsively funny, and the rest of the co. do their share. The Tabor was well patronized all the week. All Stars 9-12.

A collection of frocks, specialists and the stock co. furnished an alluring bill for the patrons of Wonderland Bijou.

The time honored Mikado was the Alhambra's bill, with prices reduced to a lower figure than ever - 1-3 cents, which appealed strongly to the admirers of the co., and induced an increase in patronage.

It is now about settled that Padewski will give two recitals at the Broadway in March, though the month is filled with bookings. Charles Gardner, Marie Prescott and Modjeska appear during the month. The latter will not give up a night of her week.

It is given out as a fact that L. M. Crawford, the Topeka manager, has for some time been looking for a location in Denver, and has at last secured one, and that a large theatre will be built by him for his chain of houses. I think this only a possibility, however, of which I am not at liberty to speak at present in connection with new theatre building in this city.

The Lohmann concerts are the recognized musical attraction, and they continue to grow in popularity. There was a fine attendance at the last one given night of 3.

W. P. FEARNEY.

BUFFALO.

At the Academy of Music Jane closed the year of 1892 to crowded houses during the entire engagement. Johnstone Bennett is a great favorite in Buffalo, and was handsomely entertained during her stay here. Frederick Ward and Louis James opened 5 in Shakespearean repertoire.

The Star Theatre has again undergone a change in proprietorship. W. S. Robinson has retired and H. H. Eldred of the Lyceum takes the helm. Mr. Eldred has proved very popular at the Lyceum and has met with unqualified success. Mr. Madigan is still retained at the Star, he being indispensable to the proper operation of this playhouse. Louise Thornkyle Boucicault in Husband and Wife played to moderate business the first half of the week. Charles Hanford in Julius Caesar attracted considerable attention on account of his cast being largely made up of Buffalo people. Elithu Spencer received an ovation and is a conscientious and painstaking actor. He reads his lines intelligently and has a splendid stage presence. John L. Sullivan 9-12.

At the Lyceum Theatre The Harvest Moon proved a winner. Louise Rial and Harry Brookins deserve mention. The Dark Secret 9-12.

James H. Wallick in The Cattle King did a big business at the Court Street. Wilbur Opera co. 9-12.

Fougere has captured the town, and draws crowds to Spens's Music Hall to hear her sing a French parody on "Ta-ra-ra," and she is encored five to six times at each performance. The Monitron Family are clever French acrobats, and are constantly surprising in their bizarre entertainments.

At the Muse Theatre Mico's Humpty Dumpty is the novelty for the opening week.

LOUIS BRET HART.

NEW YORK CITY.

A Flag of Truce was produced in Jersey City at the Academy 2-9, beginning with a New Year's matinee under very auspicious circumstances. A Flag of Truce is described as a domestic comedy drama, and was written by William Haworth. The story is one of love and war, but happily the latter element is subordinated, and no battles or soldiers or shot and shell are inflicted on the audience. The action of the play is laid in New England, and a very pretty picture of domestic life is drawn. The scenery is artistic and elaborate. One act represents a Narragansett stone quarry, with a force of skilled quartermen at work with drills and quantities of rock. This scene is quite realistic, and the audience quickly recognize its merit, by breaking into hearty applause.

A starting piece of realism is introduced in this act. After knocking the hero senseless, the villain drags him beneath a huge rock swinging from a derrick, and then cuts the rope. With an awful crash the stone falls and is broken in two. The hero is snatched from his perilous position, none too soon, by his brother. This scene fairly takes away the breath of an audience by its reckless daring. The co. is strong and evenly balanced. John Woodward was excellent. Marguerite Pease plays the leading female role sweetly and gracefully. Little Mand Fealy and Ethel Black won much applause by their clever acting. Business was excellent. Denman Thompson in The Old Homestead 9-12.

There are as many laughs as ever in McKenna's Flirtation, which was presented at the Opera House 2-9, and Harry and Fay extract considerable merriment from their parts. The co. is generally clever, and the songs and dances - both ancient and modern - were well rendered. Audiences have been large, and apparently well pleased. About Feb. 3 McKenna's Flirtation will be shelved, and Harry and Fay will appear in a new comedy. Gus Hill's World of Kovelities 9-12.

L. O. P.

MILWAUKEE.

New Year's week was notable on account of the large supply and small demand for Irish plays.

At the Davidson, Glen-da-Lough 1-4 did only a fair business. The co. is exceptionally good and the scenery grand. The piece, however, is very incoherent and the story lacking in interest. The singing of J. K. Murray and Clara Lane is a very enjoyable feature.

At the Academy, Nora Macree 1-3 fared poorly although the performance was pleasing.

At the Bijou, Thomas E. Murray pleased large houses in The Voodoo. Mr. Murray's peculiar style and delivery keeps an audience in excellent humor no matter what his lines are.

At the Standard, New Mexico 1-4 to fair houses.

The People's enjoyed a good week. May Howard's Burlesque co. being the attraction.

Among the coming attractions at the Davidson are Modjeska 5-7, and Herr Junkerman week of 9-12.

Mrs. Modjeska and her excellent co. are always welcome visitors to Milwaukee, and Herr Junkerman was so well received by our German citizens

a few seasons ago that it is reasonable to predict that both stars will be greeted by large and fashionable audiences.

A very happy family gathering of relatives of Sol Smith Russell occurred Dec. 24 at the Plankinton

House, and the popular actor was the recipient of many handsome Christmas presents from his friends in and out of the profession. William T. Adams ("Oliver Optic"), Mr. Russell's father-in-law, was among the party. E. T. McDonald.

KANSAS CITY.

Rhea opened at the Coates 2 to two large houses presenting the intensely interesting historical play Josephine. Her delineation of the noble and sweet womanly characteristics of the Empress of the French was most pleasing and enhanced the production by a superb collection of gorgeous costumes of the Empire period. Her supporting co. was good, the Napoleon of W. S. Hart being an impressive piece of acting. However, Rhea is probably more pleasing in comedy than in the more sombre plays, and as Beatrice in Much Ado About Nothing she was finely petronized and warmly applauded during the later performances of the week. A Trip to Chinatown 9-12; A Mad Bargain 12-14.

After Dark, that thrilling play of Boucicault's, was well presented by W. A. Brady's co. at the Willis 1-7, opening to a packed house. Out in the Streets 8-12.

Jarbeau, in her familiar piece Starlight, opened her week at the Grand 2 to two big houses. O'Donoh's Neighbors 8-12.

The local lodge of Elks will hold high jinks at the new club rooms 9.

FRANK H. WALTON.

NEW ORLEANS.

The New Year opened well for all the theatres in this city. There was a marked improvement in the attendance, and the dawn of good attractions at the various places of amusement can well be given as the reason therefor.

Jeffrey Lewis, the popular emotional actress, played to good business at the Grand Opera House in Cleopatra, Forget-Me-Not and La Belle Ruse. She is well supported by Harry Marshall. Robert Downing in repertoire 8.

The Academy of Music had Daniel Frohman's Charity Ball with a good co. J. K. Emmet 8.

John F. Sheridan, with Fun on the Bristol, met with some success at the St. Charles Theatre. Harry Lacey in The Planter's Wife 8.

The French Opera co. at the French Opera House presented Hamlet, La Traviata, La Favorita, Mame, Nitouche and Samson et Dalila. The last mentioned opera is by St. Saens and it was its first performance in America.

The Garden District Theatre had Pete Baker in Chris and Lena as an attraction. Braving the World 8.

LAMAR C. QUINN.

INDIANAPOLIS.

Niobe, presented by Abbott and Teal's excellent co., including Miss Coe, Mr. Mackay and Mr. Edeson proved a drawing card and pleased large audiences at the Grand Opera House 2-4. Theodore Thomas 5; Julia Marlowe 9-11; Wilkinson's Widows 12-14.

At English's Opera House R. E. Graham in Larry the Lord drew good houses 2-4. Mr. Mandeville deserves special mention for his clever work. Far and Tartar 5-7; Natural Gas co. 9-11; Milton Nobles 12-14.

At the Park Theatre, Zeb, an alleged Hoosier comedy, with Ida Melville in the leading role, drew large audiences, that seemed to be well pleased 2-4. Kidnapped 5-7; Charles Loder 9-12.

At the Empire Theatre Bob Fitzsimmons and a fair specialist co. had splendid houses 2-7, and gave a good entertainment. New Deacon 9-12.

Charles Coats, who has been ill of Chicago for several weeks, rejoined the Niobe co. here.

GUSTAV REICHER.

DES MOINES.

At Foster's Opera House The Midnight Alarm had a good business. Grey Mare 2, 3, 4, fair business. James O'Neill, in his new play Fontenelle, is duplicating his great success in Monte Cristo. Mr. O'Neill was greeted by a crowded house 3, and everybody was well pleased. Natural Gas 2; O'Donoh's Neighbors 3; Julia Marlowe 7; Rhea 12.

At the Grand Opera House Nora Macree did a fair business 26. Dad's Girl to light business 27. Madame Merit 28. Orr's War 29-31.

The Bijou Theatre did a good business week of 26-31 with Harry Children, Kennedy and Thomas, Mollie Barrett, Gonzales Family, Admiral Dot and wife. New people for week of 2-7: Nicola Corpona, Kenwick Sisters, Forest Brothers, and The D'Estas.

LEE A. SCHUERMAN.

MINNEAPOLIS.

At the Grand Opera House two very large audiences greeted Joseph Murphy in Kerry Gow 2. Standing room was at a premium at special New Year's matinee. Mr. Murphy was cordially received. His support was above the average. Shaun Rhue 5-7.

The Chicago Lady Quartette gave two concerts at the Lyceum Theatre to fair business.

Gus Henge and a well balanced co. gave Von Yonson to uniformly good business week of 1-4 at the Bijou Opera House. The receipts for performances of 2 were the largest in the history of the house.

F. C. CAMPBELL.

DETROIT.

The Liliputians have just closed a very successful engagement at the Lyceum in Candy. This organization is very popular here and never fails to draw well. Daniel Sully in The Millionaire played to good business 2-7. Little Tuppert 8-12.

At the Detroit Opera House, Agnes Herndon opened a week's engagement in La Belle Marie. Fanny Davenport begins her annual engagement 9. At Whitney's Grand Opera House, James H. Mackie appeared in Crimes Cellar Door. The performance was a very enjoyable one and business was good. Under the Lion's Paw 9.

Rose Coghlan begins a three nights' engagement at the Lyceum 16. Miss Coghlan is a great favorite here and ought to do good business.

F. K. STEARNS.

The Wabash Railroad is the most popular route for travelling theatrical troupes. For any information in regard to rates, etc., apply to H. B. McClellan, Gen. Eastern Agent, 200 Broadway, New York.

F. A. Palmer, Asst. G. P. Agent, 201 Clark Street, Chicago, Ill. F. Chandler, G. P. Agent, St. Louis, Mo.

CONTESTED AUDIENCE.

ALABAMA.

BIRMINGHAM.—O'Brien's Opera House (Frank P. O'Brien, manager): Harry Lacy and Emily Rigel in *The Planter's Wife* made a decided success Dec. 23, 24. The co. was delayed by a late train not arriving until 9:30 p. m., but every person in the large audience remained to witness the clever performance, and not one regretted the delay when the curtains went down on the last act. The matinee of *The Planter's Wife* drew a packed house, and the next evening there was another large house. —**SEALS BROTHERS' MUSIC HALL** (Robert Seals, manager): A large and well-pleased audience for this month, among them The Boston Quintette Club 2. This hall is a new venture.

HUNTSVILLE.—City Opera House (Fred. M. Kram, manager): Ole Olson Dec. 27, one of the most satisfactory performances of the season. Only fair business owing to it being the coldest night we have had here in several years. Heywood Celebrities 6. —**ITEM:** The New Year Mirror was up to expectation, which is saying much of this Mirror's output.

MONTGOMERY.—Opera House (George F. McDonald, manager): Noss Jolity co. in *A Quick Match* to good business, matinee and evening, Dec. 27. Mabel Paige co. presenting *Little Lord Fauntleroy* to good audience, matinee and evening, 29. Baldwin-McCallie co. 2, 7.

MOBILE.—Theatre (J. Tarnbaum, manager): Roland Reed crossed the house Dec. 19. Frank Daniels in *Little Puck* to good business 21, 22; large audiences witnessed *The County Fair* 2, 24.

OSAGE.—Casey's Opera House (R. O. McDonald, manager): Noss Jolity co. Dec. 29 to a large and well-pleased audience. Reed's Specialty co. to a small audience 30. *Little Lord Fauntleroy* 2, 3.

SELMA.—Academy of Music (Charles G. Long, manager): The Academy has been dark for the past two weeks. Laura Schirmer Mapleson co. 2.

ARKANSAS.

LITTLE ROCK.—Capital Theatre (E. H. Wood, manager): Mr. and Mrs. Sidney Drew in *repetoire* Dec. 23, 24 to good houses. The Burglar 30, fair house. —**OSCEOLA.**—Opera House (Henry Cookman, manager): Left 7, Lewis Dec. 25 to S. R. O. 1, 2. Little's house was billed for 25, but owing to a poor advance sale the co. did not appear. Mr. and Mrs. Sidney Drew in *The Emergency Man* 29.

CALIFORNIA.

SAN JOSE.—The Auditorium (Walter Morasco, manager): Inco to fair business Dec. 22. Clara Morris 23. Stockwell's co. in *Mr. Barnes of New York* 27. Schilling's Minstrels 2.

LOS ANGELES.—Grand Opera House (McLain and Lehman, managers): Harry W. Williams co. in *Bill's Boot* Dec. 30, 31; good advance sale. Old Homestead 27; Peck's *Mad Boy* 30, 31; Inco 12-14; Fanny Rice 27, 28. —**LOS ANGELES THEATRE** (H. C. Wyatt, manager): Henry Plann (local); Berkley Glee Club (local). —**ITEM:** Manager Wyatt was handsomely remembered Christmas Eve by Santa Claus in the person of the employees of his house. After an absence of several years R. S. Douglas is with us again as representative of the Old Homestead co. Mr. Douglas was popular here in days gone by as associate manager of the Grand Opera House, with H. C. Wyatt.

SAN DIEGO.—Fisher Opera House (John C. Fisher, manager): Bill's Boot to a fair house Dec. 25. Manager Fisher returned from a business trip to Los Angeles, accompanied by E. R. Mansfield, treasurer of the Los Angeles Grand Opera House. Mr. Mansfield will spend the holidays in this city.

SACRAMENTO.—New Metropolitan Theatre (J. H. Todd, manager): Charles E. Schilling's Minstrels to small houses Dec. 24, 25. —**CLUNE OPERA HOUSE** (J. H. Todd, manager): The New York Stock co. in its initial performance of *Oliver Twist* Dec. 25, 26. The co. gave a very satisfactory performance. The co. is under the management of W. R. Bailey, an old Sacramento boy, but recently from Morasco's Theatre, San Francisco. The engagement is indefinite, and will probably run through the legislative session, which is ordinarily about eighty days. Business thus far has been most excellent.

CONNECTICUT.

HARTFORD.—Proctor's Opera House (F. W. Lloyd, manager): Tuxedo was greeted by a crowded house Dec. 30; the audience thoroughly enjoyed the farce musical feature. Carroll Johnson's Irish play amused a good-sized audience 31. The Vendetta was the New Year's attraction, and was well presented by a strong co., augmented by special scenery. Business was big. *Wife for Wife* 3, 4; fair performances and corresponding business. Lady Blarney 5; The Soudan 6, 7; Nothing But Money 8; Hoss and Hoss 9. —**ITEM:** The Hartford Times bought the gallery for the Vendetta matinee New Year's, and headed by a band and the staff escorted all the local newsmen to the theatre, where they enjoyed the great immensely. The management received \$250 from the paper. The Elks kept open house New Year's afternoon and heartily entertained their numerous friends. —**BUFFALO BILL** spent a few days here the last week as the guest of William Higgs—Bert Shepard and wife have left Tuxedo. Thatcher is playing Shepard's original part. Courtney Thorpe, who does excellent work with the Kossia Vokes co. will shortly leave the co. as he has aspirations to better opportunities of doing higher work. At last the dilapidated scenery at Proctor's has been touched up. Scenic Artist Volz has been engaged to make the much needed improvement. No end of complaint is made by patrons and members of cos. billed at Proctor's for the miserable way the house is heated. It reflects to discredit on Messrs. Proctor or Lionel is the fault of the miserly owner of the building, who scruples on heating apparatus and radiators to the discomfort of all who are obliged to endure it. It is no frequent sight to see the audience keep on their outside wraps as they frigidly and uncomfortably witness the performers chatter through their parts. —**Carroll Johnson's** co. having an open date evening of Tuxedo, enjoyed that performance, occupying the boxes.

NEW HAVEN.—Hyverson Theatre (G. B. Bunnell, manager): Kossia Vokes, supported by a strong co., appeared Dec. 30 in three one-act plays to large and select audiences. Tuxedo, with George Thatcher and Rich and Harris' Comedians, was enough to bring out the S. R. O. sign 2. The performance was a good one. *Padre Rosso* 5; Lederer's Comedians 7. —**GRAND OPERA HOUSE** (G. B. Bunnell, manager): The May Russell Barthelemy co. 29, 30 was rewarded for the good programme by excellent business. Dan McCarthy in *The Rambler* from Clare turned 'em away by the score 2 when they opened for three nights. It is an Irish play of some merit. Held in Slavery 5, 7. —**NEW HAVEN OPERA HOUSE** (C. H. Smith, manager): Uncle Tom's Cabin, old as it is, was greeted by good-sized houses 2-3. The Nelson Opera co. opened for a week 2 to S. R. O. at both performances. The first opera to be presented was *The Mascot*. Frank Nelson as Rocco, Maurice Hageman as Lorenzo and Essie Burton as Bettina carried off the honors. The rest of the co. is good. Manager Smith had the house repainted and many other improvements made.

BRISTOL.—Opera House (C. F. Michael, manager): Kendall's Comedians Dec. 29, small house. Seymour and Stratton Dramatic co. 27 in repertoire to light business.

MIDDLETOWN.—The Middlesex (I. Claude Gilbert, manager): The Soudan to large audiences 4-5. June 10; She Couldn't Marry Three 18.

BIRMINGHAM.—Sterling Opera House (H. R. Johnson, manager): Nora Christmas week to the largest houses of the year. The South Before the War to a good house 2.

NORWICH.—Broadway Theatre (E. L. Dennis, manager): Carroll Johnson in *The Gossamer* to a good-sized audience 3. The Limited Mail 4; fair house. Joseph Jefferson in *Tip Van Winkle* 24 and *Blue's Surprise Party* in 25, 26. —**BRISTOL OPERA HOUSE.**—Frank Jones in *Our Country Cousin* to good business 2.

NEW BRITAIN.—Opera House (John Hanna,

manager): Business is booming, everything playing to packed house. Tuxedo 2. John T. Kelly in *McFee of Dublin* 2; both to S. R. O. The South Before the War 4; good house. —**ITEM:** Koss and Tommy, of St. Louis, have commenced painting scenery for, and Kettler, of Cincinnati, decorating, the new Lyceum.

WATERBURY.—Jacobs' Opera House: George Thatcher and co. appeared in Tuxedo Dec. 29 to an audience that packed the theatre. The entire programme was thoroughly enjoyable. The Nelson Opera co. gave three performances 30, 31. The Mascot, the Bohemian Girl and The Chimes of Normandy. Business good. On 3 The Diamond Breaker to a pleased audience. The Soudan 3 attracted one of the largest audiences of the season. Kendall's Comedians 4, 5, pleased large audiences.

WEST.—Opera House (H. W. Jackson, manager): Carroll Johnson in *The Gossamer* Dec. 28; delighted audience. Hands Across the Sea 30; big business.

WILLIAMSTIC.—Loomer Opera House (J. H. G. y, manager): John T. Kelly in *McFee of Dublin*; large audience. The Limited Mail 5.

DELAWARE.

WILMINGTON.—Grand Opera House (W. R. Williamson, manager): Dockstader's Minstrels drew a crowd 2. Lillian Lewis in *Lady Lil* 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

FLORIDA.

JACKSONVILLE.—Park Opera House (J. D. Burbridge, manager): A. G. Field's Minstrels gave a good performance Dec. 27 to a large house. J. K. Emmet 4.

KEY WEST.—Odellows Opera House (Julius Otto, manager): The Deshon Opera co. returned from Havana on Saturday last after a two weeks' engagement in that city to immense business, playing to a 30 house the first night and other nights in proportion. The co. played here three nights to good business and performance excellent. —**ITEM:** Ethel Vincent severed her connection with the co. at Havana, being succeeded by Beatrice Goldie.

OCALA.—Marian Opera House (J. W. Sylvester, manager): A. G. Field's Minstrels Dec. 29; S. R. O. Deshon Opera co. 2.

TAMPA.—Deshon's Opera House (J. O. Ball, manager): Deshon Opera co. Dec. 29, 30, fair business.

GEORGIA.

AUGUSTA.—Grand Opera House (S. H. Cohen, manager): Roland Reed in *Lead Me Your Wife* Dec. 24; very good night and moderate-sized audience; very good business. Harry Lacy and Emily Rigel in *Planter's Wife* to fine business 27. J. K. Emmet in *Fritz in Ireland* 29; good house, but rather disappointing to many. A. G. Field's Minstrels 31; June 10.

ALBANY.—Grand Opera House (Nelson and Shackelford, managers): The Three St. Felix Sisters' return engagement in *A Royal Hand* to a light house Dec. 29.

ATLANTA.—De Giv's Opera House (J. K. Emmet Dec. 19 played to a remarkably good attendance. Across the Potomac 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590,

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GRAND OPERA HOUSE—NIGHT AT THE CIRCUS, 8:15 P. M.
HARRISMAN'S—MULLIGAN GUARD'S BALL, 8 P. M.
H. E. JACOBY—LOST IN NEW YORK, 8:15 P. M.
HERMANN'S—CANTO, 8 P. M.
KOSTER AND BIAL'S—VARIETY AND OPERETTA.
LYCEUM—AMERICAN ABROAD, 8:15 P. M.
NIBLO'S—THE WORLD, 8 P. M.
PALMER'S—ANTHROPOLOGY, 8:15 P. M.
PROFESSOR'S—AT THE CARNIVAL, 8 P. M.
PROFESSOR'S—VAUDEVILLE, 12 N. - 10:30 P. M.
STAR—ROMEO AND JULIET, 8:15 P. M.
TINY THEATRE—VARIETY, 8 P. M.
UNION SQUARE—CAPTAIN HENRI, U. S. A., 8:15 P. M.

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ANTHONY—INNOCENT IS A LARD.
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THE NEW CREDENTIALS.

CREDENTIALS for this year have been issued to our correspondents. They are of new design, and they bear the figures 835 conspicuously in the left hand upper corner. Credentials for 1892 are no longer in force and managers will confer a favor by taking up and returning to us any of the old ones that may be presented.

THE LEAGUE AND THE FUND.

THE Professional Women's League is pursuing its work of organization carefully and conservatively. Its promoters are in earnest and they intend to found an organization whose practical utility will be demonstrated from the beginning. Already the extent of the field for its proposed work has been shown in numberless assurances of appreciation that have come from the class of women it is intended chiefly to benefit. The Actors' Fund ought to have the benefit of this kindred association's good work, it seems to us. The Fund might properly and advantageously enter into mutual relations with the League whereby applications for assistance from actresses would be investigated and reported upon by a committee of the League, and relief given or withheld by the Fund on its recommendation. Such an arrangement would insure a reliable, efficient, and sympathetic treatment of actresses' applications and would lighten the labors of the Fund's executive committee. It would, moreover, probably remove the necessity for appeals to the public by the League through the medium of benefits for funds to carry on philanthropic work. In the present early stage of the League's existence the administrators of the Actors' Fund might, we think,

profitably and pertinently consider some such cooperative management.

AMERICAN COMIC OPERA.

COMIC OPERA is a department of the theatre that has made great progress during the past two seasons. OFFENDER had his day with our public, and a merry day it was. Then came the GILBERT and SULLIVAN furore, which was based on the love of wit and satire wedded to good music. Next the German operetta, with the low comedian to the fore, enjoyed a lease of popularity. When its spring of melody ran dry comic opera languished for a time. All this while there was no encouragement and no development of light opera of native authorship. But when European sources failed the despised and neglected Yankee composer and librettist took advantage of the golden opportunity to infuse new life into the declining branch of entertainment. And so well has the breach been filled that American comic opera is now at a premium, the greatest triumphs in the history of the light opera stage having been scored by its representatives. While our dramatists have not obtained equally brilliant results there are many indications that they are girding their loins to run the composers and librettists a hot race.

EUGENE SANGER.

On our first page this week is a portrait of Eugene Sanger. He wears the naval costume that belongs to the character he is playing in *The White Squadron*. Mr. Sanger is a young man—he is twenty-two years of age—but he has been on the stage eleven years, or, in other words, half his life. He made his debut as a member of a company that appeared at Niblo's in the extravaganza called *Castles in Spain*. He was in the ballet, and he was not paid for his dancing for the reason that the company collapsed.

The first line Mr. Sanger ever spoke on the stage was as the page in the big production by Lawrence Barrett of *Francesca da Rimini* at the Star Theatre in 1893. After appearing as Dick Lively in *One of the Finest* in support of Gus Williams, at the Grand Opera House in this city, he joined the *Rajah* company and made quite a hit as *Bortons*. He joined Hallen and Hart's *First Prize Ideals*, and became associated with the Russell Brothers, Jeannie Yeomans, Harry Kernell, Lester and Williams, and Fox and Van Aulen. That was in 1895. He gave an imitation of Dixey as Irving, of the Russell Brothers, and of Barrett, Coudock, M. B. Curtis, and John T. Raymond.

Mr. Sanger then devoted most of his time to coaching college minstrels. He also gave prior entertainments for Frank Leslie, the New York Shakespeare Club and others. He was in the original production of *Zozo the Magic Queen*. He joined the company on tour and introduced his specialties. Just before appearing in this organization he appeared in A. C. Gunter's musical farce, *A Dime Novel*, with Louise Paulin, George Schiller and W. J. Ferguson.

The next season Mr. Sanger made his memorable trip to Europe, assuming the identity of a messenger boy, in the interests of Daniel Frohman and E. H. Sothern. He travelled twenty-one days, and during that time he visited London, Liverpool, Dublin, Cork and Queensown, and at each place he distributed souvenirs celebrating Mr. Sothern in *The Highest Bidder*. It was an advertising scheme for the play and it was successful.

On his return from Europe he appeared in support of George C. Boniface in *The Streets of New York*. It was a brief engagement, and when it ended Mr. Sanger had several offers. He decided to accept one from Daniel Frohman. He toured in support of Mr. Sothern and played on several occasions the light comedy part of Wiggins and the part of an old man in the auction scene of *Lord Chumley*.

The following year—five seasons ago—he made a marked success as Lord Noddy in *The Tigris*. His acting in the part was legitimate and comic. A tour in support of Louise Hamilton in a repertoire followed. He was Dick Swiveller in *The Old Curiosity Shop*, Captain Maidenblush in *The Little Treasure*, and a German Jew in *The Little Detective*. He appeared in *Lights and Shadows*, as Harry Marsden in *The Private Secretary*, and as Arthur Rush in *The Lion and the Lamb*. Last season he was a member of *The Merchant Company*. He played the juvenile part, Will Rollins. Last Summer he gave with great success at the London Theatre a monologue, arranged by himself, called "Jim and Liz." In the Fall he was engaged to play the part of Harry Marlinspike in *The White Squadron*. He is now with that company.

Mr. Sanger is direct, quiet, natural, intelligent, in his methods of acting. He is an excellent comedian, and his bent is character work.

CLEVELAND'S NEW OPERA HOUSE.

Work is already in progress on Manager A. F. Hartz's new Euclid Avenue Opera House, Cleveland, O., and it will be an ornament to that beautiful city. J. B. McElfatrick and Sons are the architects of the new theatre, and they have been instructed to plan one of the finest theatres in the country. The building, which will be devoted solely to theatrical purposes, will cost \$150,000. It will have a large seating capacity, yet the

chairs to be used will be roomy and the aisle and intervening spaces will be larger than are usual in theatres. In the orchestra and circle there will be 750 chairs, in the balcony 500, and in the gallery 800. In addition to these there will be twelve private boxes, several of which will have retiring rooms. The stage will be 80 by 50 feet, and the distance to the gridiron will be 70 feet, 30 feet in the clear under the first fly galleries, and 50 feet between girders. The scene and property rooms, carpenter shop, painters' gallery, and other working spaces will be in a separate fire-proof building, which will also contain the electric lighting plant. There will be twenty beautiful and convenient dressing rooms, four of which will be on the stage level. The others will be but one flight above, and all will have stationary washstands with hot and cold water. The theatre will be opened early next September, and under the management of Mr. Hartz it will be successful.

REFLECTIONS.

Week after next in Boston Oscar Wilde's satire, *Lady Windermere's Fan*, will be acted for the first time in this country.

Scenery is being painted for *The Outsider*, and rehearsals of this melodrama will begin this week. It will be produced on Jan. 30 by Manager Barton, who was for several years business manager of the Casino. In the last act the main feature of which is a race scene, several specialty artists new to this country will appear.

Edgar Strakosch, manager of Cyril Tyler, has moved his offices from the Mission building to the Madison Square Theatre.

Lon Stevens, of the Lewis Morrison company, is doubling successfully the parts of Louis XIII. and Huguet, the spy in *Richelieu*.

Ben Stevens, manager of De Wolt Hopper, came to New York from Boston last week. Mr. Stevens says that Hopper's receipts at the Globe Theatre last week reached nearly \$10,000.

Judge Barrett has appointed William H. Willis, Dr. Samuel R. Elliott and Samuel W. Milbank a commission to inquire into the sanity of James Owen O'Connor, the eccentric actor, who was recently committed to the Morris Plains Lunatic Asylum.

W. S. Clark has secured from Judge Barrett an order requiring W. W. Randall and J. B. Dickson to show cause why they should not be restrained from producing the melodrama, *Manhood*, which closed an engagement at Niblo's last week. Mr. Clark claims the right to the play in this country, and says the conditions under which he permitted Randall and Dickson to produce it have been violated.

Fannie McIntyre has been in Philadelphia playing the part of *Gertie Hackett*, the heroine, in *The Romany Rye* at Forepaugh's Theatre. The Philadelphia *Times* says of her: "Gertie is played by Fannie McIntyre, a handsome, talented young woman, who invests the part with rare tenderness and makes a charming picture." The *Inquirer* says: "Her Gertie Hackett was a thoroughly intelligent, graceful and efficient performance, and she secured a triumph that was certainly well earned."

Joseph Haworth retired from the cast of *The Crust of Society* at the close of the Union Square engagement, and his place has been taken by John E. Keller.

It is announced that Harry Davenport and Merri Osborne will soon be married. Mr. Davenport, who is a brother of Fanny Davenport, was in Edward Harrigan's company several seasons ago, and was then the husband of Isabel Archer, also of that company. His wife died of consumption. Miss Osborne has been playing leading soubrette roles. She was severely injured in a railway accident some months ago. Mr. Davenport and Miss Osborne are both very popular.

Mr. and Mrs. Kendal's engagement at the Avenue Theatre, London, began on Monday.

A comedy in one act called *A Cigarette from Java* has been published by Walter H. Baker and Company, of Boston. It is by T. Russell Sullivan, who adapted Dr. Jekyll and Mr. Hyde, and who wrote the tragedy of *Nero* for Richard Mansfield.

Kate Hughes, aged eight years, appeared in *Manhood* at Niblo's Theatre, after application had been made to Mayor Gilroy for a permit, but before the permission was actually granted. Agent Barclay, of the Gerry Society, took advantage of this technicality to arrest Manager Alexander Comstock and Stage Manager J. B. Dixon, of Niblo's, for permitting the child to appear, and they were haled before a Tombs Police Court Justice to answer. Manager Comstock was held in \$300 bail to appear for trial in the Special Sessions. A warrant was also issued for the mother of the child, Mrs. Lizzie Hughes, but she was in Philadelphia.

About a year ago a pretty little woman with a well-trained voice and light feet came from England to America to sing in the Agnes Huntington Opera company. She went with the company on its tour to California and when she returned East she made a great success by her dance and her comedy business in the dismal production of *Captain Thersa* at the Union Square Theatre. Her name is Effie Chapney. Her next engagement was as Ninetta, Smad's sweetheart in this production of that extravaganza at the Garden Theatre. When Louise Montague left the cast Miss Chapney appeared in the title role. Since then she has been idle, though she has received several offers to appear in plays. She prefers opera. She has had offers also to appear in *Parthena* in England, and is expected to return to London in the Spring to sing in a new opera there.

John Griffith, who closed an eighteen weeks' season in *Faust* on Dec. 29, will resume next week under W. O. Edmunds' management, with a new company. Damon and Pythias and *Faust* will be played.

W. A. Mestayer is devoting a good deal of his time to play-writing.

Elita Proctor Otis was unable to appear in *The Crust of Society* last Thursday night, owing to an attack of tonsillitis.

J. R. Booth has made up his mind to renounce the profession and to enter the medical guild. He is preparing to enter the College of Physicians and Surgeons.

Theodore C. Bornkessel, Kansas City, Mo.: "The New Year's issue of THE MIRROR was without doubt the neatest, newest and nicest dramatic journal ever produced in the country, and everybody was surprised at the low price it was sold at."

"The New Year's number of THE DRAMATIC MIRROR is exceedingly attractive and contains an interesting sketch of two of our Boston critics, Henry A. Clapp and Howard M. Ticknor; also a pen portrait of the great French critic, Francisque Sarcey, as well as other articles attractive to those interested in dramatics."—Boston Times.

John Paul Bocock has brought a suit against Mrs. James Brown Potter to recover for editing her letters of travel, which were published in syndicate form.

Manager George Lederer last week told the newspapers that a syndicate, including some Englishmen, had arranged to build a theatre on Broadway for Thomas Q. Seabrooke at a cost of \$800,000.

The Mountebanks will be first performed in this city by the Lillian Russell company at the German Theatre to-morrow (Wednesday) night.

Lionel Bland left New York suddenly last week to join the Potter-Bellew company.

Mary Hampton, leading lady of the Boston Museum, gave a box party at the Globe Theatre one night last week.

The January number of *Munsey's Magazine* contains an article concerning Marie Tempest, Viola Allen, Grace Golden, Clyde Fitch, and others. The idea of publishing in a magazine a photographic and critical essay on actors and others identified with the stage is commendable, but as carried out by *Munsey's* it is valueless, for people in its "stage series" are selected at random, without the slightest regard to whether they belong to the same branch of their profession, and the articles consequently lack unity.

May Brooklyn left for Boston a few days ago to join A. M. Palmer's stock company.

Among the visitors to the new Empire Theatre on its opening night will be a party of Chicago newspaper men who will come as the guests of Manager Will J. Davis, of the Columbia and Haymarket Theatre. A special car has been secured for the trip.

Atlantic, Iowa, is midway between Des Moines and Omaha. Good open time may be secured by addressing L. L. Tilden, manager Opera House.

Fred Solomon, who is at present staging the operettas at Koster and Bial's, as well as appearing in them, has received an offer from a Chicago syndicate to act in a similar capacity in that city, beginning next October.

Latest reports as to the condition of Mrs. Langtry are to the effect that she is rapidly recovering from the illness that was critical last week.

Mrs. Georgie Drew-Barrymore, of Charles Frohman's Comedy company, was stricken with illness in San Francisco and compelled to give up her work. She is on her way home on board a Pacific Mail steamship.

Will E. Burton has obtained from Albert Ellery Berg the right to play *Down the Slope*, having paid back royalties and signed a contract to settle promptly in future. The contract gives Mr. Berg the privilege of revoking all rights to *Down the Slope* if certain conditions are not carried out at an early date.

"THE DRAMATIC MIRROR has a New Year's number that is as good or better than its Christmas one in the matter of specials and illustrations."—Brooklyn Eagle.

The manager of a Turkish Bath sends out a record of large receipts in St. Joseph, Mo., on Jan. 1. The company has played that city three times in eleven weeks.

Harry Bernard writes that he closed the season of *Good Old Times* in Baltimore on Dec. 31. He says he found business too bad to warrant a continuation of the tour, and that he paid all bills and salaries in full.

The Colonel company has closed for four weeks. Oscar P. Sisson says that it will reopen in Richmond, Va., on Feb. 10 for a return trip South.

Anita Maude, professionally known as little Annie Lloyd, who has been playing in variety with her sister Eva this season, purposes to re-enter the dramatic field. She was formerly with N. S. Wood in *The Orphans of New York*. Miss Maude is a cousin of Cyril Maude, the English actor.

Eddie Collier and Vic Gilpin promise a novel electric dance. Mr. Collier says this dance will not depend upon spectacular or physical features for success, but that it will appeal by its grace and originality.

The Waifs of New York appeared at Ross' Hoboken Theatre latter half of last week to fair business. Sunday night Manager Ross presented the colored soprano, Jennie Bishop, supported by Alma Bellemi, Fred C. Hill, Mabel Earle, C. H. Stanley, and others. A *Fair Rebel* is the attraction the first half of this week. Manager Ross has had a very successful season so far both from an artistic and pecuniary point of view. J. H. Gilmour in Dartmoor follows.

Grace L. Furniss has completed a farce in two acts which she has called *Second Floor Spoonydyke*. Mrs. Furniss is the author of *A Box of Monkeys*, a smart one-act farcical comedy, published originally in Harper's *Rascal*, and acted since then by amateurs all over the country.

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BY TELEGRAPH TO THE MIRROR

BOSTON.

HARVEST SNOWSTORM OF THE WINTER. 1902.
HOUSE WERE CROWDED LAST NIGHT—
CRANE AND BARRETT DIVIDED ATTENTION—
ANNIVERSARY OF THE GRAND—AGATHA
REVIVED—A BUNCH OF INTERESTING NEWS
AND GOSPEL.

[Special to The Mirror.]

Boston, Jan. 9.—To-night Boston theatergoers in search of novelties had to choose between two events, the return of William H. Crane to Boston, and that of Wilson Barrett. The interest in these was about evenly divided, but as Crane gave us a new play and Barrett began with an old one, the regular first-nighters went to the Hollis Street to see *The American Minister*. Mr. Crane is one of the prime favorites of Boston and his new piece was most enthusiastically received by the immense audience, which was not deterred from enjoying itself, although to-night we are having the severest snowstorm of the season.

An audience almost equally large welcomed Mr. Barrett at the Globe. Ben-Mi-Chree, which formed the bill, was seen here on Mr. Barrett's last American tour, but a novelty comes to-morrow night when Pharaoh will be given a production. These two pieces will alternate during the week, while a triple bill will be put on for the Wednesday matinee. Mr. Barrett was given an enthusiastic welcome.

Up at the Grand Opera House it was an unusually interesting occasion for it was the fifth anniversary of the opening of the house. A big audience was present and the ladies received valuable souvenirs provided in honor of the occasion. The play was *Ole Olson*, which had never been given in Boston before and which made a great hit. The Power of Gold is to follow.

An unusually large audience saw *The Babes in the Wood* at the Boston this evening. To be sure, large audiences have been the rule since the opening, but there was an extraordinary attraction to-night in the first appearance here in eight years of Marie Vanoni. What a reception she received! It seemed as if the listeners could not get enough of her clever songs and she was recalled again and again.

A goodly audience at the Museum welcomed the return to the stage at that theatre of the delightful play, *Agatha*, which opened the present season there so charmingly. It was acted by the original cast, and Mary Hampton's sweet, womanly *Agatha*, Marie Barres' powerful impersonation of Mercedes, Ida Glenn's dainty *Gaela*, Robert Edeson's manly *Filippo*, and George W. Wilson's irresistible John Dowell, these and the other clever assumptions in the piece repeated the hits made in the first nine weeks of the season. This is the only week of *Agatha*, for Manager Field announces two novelties for next Monday, *Faithful James* and *Good-Bye*.

Alabama, as presented at the Columbia by A. M. Palmer's company, drew appreciative audiences all last week. To-night there was another large audience at the opening of the final week of the piece, which has never been given here so well before. Lady Windermere's Fan was announced to follow, but it has been decided not to give it until after a week's revival of *Jim the Penman*.

The Hustler proved attractive to the lovers of farce-comedy who flocked to the Bowdoin Square this evening. The company is almost entirely different from that engaged in the last presentation of the piece in this city. George F. Marion received a royal welcome.

A Temperance Town opened its sixth week at the Park.

A Texas Steer began a fortnight's engagement at the Tremont.

Charles McCarthy in *One of the Bravest* attracted a large audience to the Howard Athenaeum.

The Palace was filled to-night, the City Sports being the attraction.

Chek was played at the Grand Museum with Jay Hunt and May Prindle in the principal parts.

C. W. Williams' Specialty Company drew a large house at the Lyceum.

A new departure is to be made at the Museum next season. Instead of having the stock company remain at home all the winter, the company will fill engagements in New York, Chicago, Philadelphia, and other large cities, presenting a repertoire which will include Miss Merington's *Good-Bye* and Cullon's *Robin Goodfellow*, both receiving their first production on any stage during the present month, the former at the Museum, the latter at the Garrick, London; it will probably be produced in Boston late this season. While the company or companies—there may be two or three organizations under Mr. Field's direction—is away, the Museum will present certain prominent stars, and every arrangement will be made to have the engagements successful, so far as appointments and modern facilities are concerned. A limited number of the best operatic organizations will also appear at this theatre. Combinations have long and earnestly desired entrance to this house, famous for its reliable clientele, for its notable productions, and for its long runs, but since the season of 1885-86, when the stock company supported Edwin Booth on a short tour under Mr. Field's management, the organization has remained at Boston every winter.

It is safe to say that there will be few

changes in the organization next season, and that most of the present favorites will remain at the Museum another year. Probably the regular season of the stock company will begin at the usual time, but probably in another city. This point is as yet unsettled.

An actor named William H. Goff was on trial in the United States District Court last week for sending three defamatory postal cards to a lady, a former member of his company. He was found guilty, and was fined.

At one of the matinees of the *Babes in the Woods* last week there was a somewhat unusual sight. A lady sat in the orchestra with her little daughter, who held in her arms a pet cat, dressed in a rich blanket wrap, with a little necklace around its neck, tiny velvet mittens on its paws and a dainty little rosette-like theatre bonnet upon its head. Tabby seemed to enjoy the performance as much as its mistress.

Marguerite Merington has been in the city for several days attending the rehearsals of *Good-Bye* at the Museum. She will remain until after the first performance. She is to be entertained by the Women's Press Club.

Professionals who visit Boston will be shocked to learn of the sudden death from heart failure of Major James P. Frost. He was the financial editor of the *Globe*, and for some time acted as press agent at the Hollis Street, Columbia, Bowdoin Square and Howard Athenaeum. He was a prominent member of the Boston Press Club, and it was to his efficient management that the annual benefits of that organization owed their success. He was a man with a tremendous capacity for work, and was never idle, he was a genial companion who will be sorely missed in Boston. He is to be buried with full military honors on Wednesday.

Nothing but success has attended the Boston Comedy company this season, and the business has been even larger than any that H. Price Webber's organization has ever known. At St. John in particular, the company did a tremendous business, and enough people were turned away at one performance to fill the Opera House again. Manager Webber deserves to be proud of the success which he has achieved this year.

In an forthcoming number of the *Illustrated American* will be a portrait of Marie Burress, the charming leading lady of the Museum company. The accompanying sketch is from the pen of Marion Howard Brazier, one of the brightest of the newspaper women of this city, who is an intimate friend of Miss Burress.

It was ten years ago yesterday that B. F. Keith began his career as a manager only three doors above his present location, in a little room about twenty feet wide and thirty feet long, his only attraction being a child four months old and weighing a pound-and-a-half. Now he has three theatres, one in Boston, one in Philadelphia and one in Providence, and his magnificent new house in this city is rapidly nearing completion.

Last night John Graham had a testimonial benefit—at least there were two of them—in this city. It was at first intended to have the entertainment at the Hollis Street, but there were so many calls for tickets that the Boston was secured also, and the performers appeared at each house during the performance.

A coming together of the famous Daly family is said to be among the possibilities of next season. If it is brought about, Vacation will be revived.

Some of the excellent crayon drawings in the lobby of the Grand Museum are the work of May Prindle.

Neil Burgess is to spend the greater part of February and March at the Tremont, where the possibilities of the stage are such that The County Fair can be given with effects never tried before.

Rice's Surprise Party closed a highly prosperous fortnight at the Hollis Street Saturday night. At the farewell performance Signor Perugini sang the part of Columbus in two acts and Herbert Johnson in one. The organization now goes on another short tour of New England, and in four weeks will return to the Columbia.

Manager Ellis has selected a strong concert organization to support Madame Nordica on her tour from Boston to San Francisco, which begins in this city next Monday.

T. Gus Daly, who is making a hit as Sir Roland Deadbrooke in *The Babes in the Wood*, is a Boston boy.

Franklin McLeay, the Pennu in Wilson Barrett's *Pharaoh*, was once an elocution teacher in this city. He made Mr. Barrett's acquaintance here, and went with him to England, where he made a reputation as a character actor.

Manager Frank P. Stone and wife start for the South this week accompanied by George W. Morse and L. B. Walker. They will be away five months.

The engagement of the Bostonians which concluded at the Tremont on Saturday, was the most successful that this organization ever played in this city. The house was packed every night. Many well-known society people went up in the second gallery. The last week was marked on Thursday by the production of *The Knickerbockers*, by Reginald de Koven and Harry B. Smith.

The scene of the operetta is laid in New Amsterdam under the rule of William the Testy, who has a daughter loved by Miles Bradford, a Puritan captain, who has ventured to New Amsterdam to see his sweetheart in spite of the strained relations between Knickerbockers and Puritans. He aids a Puritan spy to escape and suspicion falls on himself.

One of his warm friends is Hendrick Schermohorn, son of the burgomaster, who, with his puritan sweetheart, Priscilla, plans

to send Miles away in one of her gowns. But the plot is overheard by the Governor's trumpeter, who informs his master, and he in turn goes out to arrest the spy, but makes a mistake, capturing Priscilla, who allows the error to go uncorrected in order to let Miles get safely away.

In the second act Priscilla is seen in the attire of a British officer and the governor and his adherents insist that she is a warrior. Miles has taken service in the governor's bodyguard to be near Kathrina, and with other young men is jealous of the supposed handsome young English soldier who is in reality but the Puritan maiden, but with whom all the girls fall in love. The Puritan army approaches. Priscilla is pressed into service to lead the Knickerbockers, and in the last act the army is seen in camp. The war is settled by an arbitration committee made up of the young lovers and all ends well.

The opera is presented splendidly by the Bostonians, and each member of the cast deserves unqualified praise. Particularly good is the work of Jessie Bartlett-Davis and Camille d'Arville, whose impersonations could not be improved.

It was evident from the applause that *The Knickerbockers* will prove a second Robin Hood.

CHICAGO.

COMEDY AND COMIC OPERA IN THE LEAD—

WILLARD'S GREAT ENGAGEMENT—MR. CUTTING, RUSSELL, CORDETT AND ANNE LEWIS DIVERSIFY THE WEEK'S OFFERINGS—A SCHEME AFOOT TO ESTABLISH A PERMANENT COMIC OPERA HOUSE ON THE PLAN OF THE CASINO, AND MANAGER McLELLAN IS IN IT.

[Special to The Mirror.]

CHICAGO, Jan. 9.—The great World's Fair year of 1903 starts out auspiciously with an exceedingly bright and favorable outlook for a magnificent display of dramatic art; many of the great European artists and attractions besides the leading companies of America will play engagements here during the six months of the Exposition. New theatres are being rapidly built, and new panoramas, museums, and similar places of entertainment are already being opened to the public.

Stuart Robson is filling a prosperous two weeks' engagement at the Chicago Opera House. This week he presents his revival of *Married Life*. Mr. Robson plays a discontented young husband, who wishes he was out of it. His support appears to excellent advantage. Mrs. Robson, who by the way, has become very plump. Mrs. McKean, Misses May, Bonton, Huyck, and Messrs. Woodward, Elwood, Woodelson, McIntyre and Vearance all do good work. To-night there was a large and fashionable audience on hand.

Minnie Seligman-Cutting opened her second week at the Schiller in *My Official Wife*. The piece is brimful of stirring incidents and breathless situations. Mr. Gunter has failed to improve the novel. His interpolations are generally superfluous and vulgar. Mrs. Cutting's business is excellent.

Mr. Willard at Hooley's presented *The Professor's Love Story* to-night. It is a charming comedy and it made an instantaneous hit. Mr. Willard's three weeks' stay has been one even success, both artistically and pecuniarily. With the exception of a few "sore heads" nobody has spoken or written about but the highest praise for his masterful acting. The orchestra has been forced behind the scenes nearly every night during the engagement. Next week Mr. Willard will appear in his repertoire.

Sol Smith Russell in his tearfully-amusing character role Noah Vale in *A Poor Relation* continues to draw out large audiences at the Grand Opera House. The piece in its revised form is improved. Frank E. Aiken, Charles Canfield, Earl Stirling, Minnie Radcliffe, Marion Abbott, and Marion Lester are in his strong and capable support.

E. H. Sothern closed at the Columbia Saturday after two large weeks in *Captain Lettarblair*. Last night Evans and Foxy once more treated us to a revised edition of their conglomeration, *A Parlor Match*. They will fill the theatre the whole week, beyond question.

Erminie brings packed houses to McVicker's. It is sumptuously put on. Pauline Hall sings and acts Erminie with all her old charm and vivacity. John Brand and Harry McElonough are making a flattering success. Chic Irene Verona as Javotte is seen to advantage. Frank David is not a convincing comedian, but he is acceptably funny. Last Wednesday the eighth performance of *Puritania* was celebrated. Every person in the parquette was presented with a Columbian souvenir coin. Puritania will be substituted for Erminie on Wednesday, Thursday and Friday evenings.

A return visit of sprightly Annie Lewis, in her comedy-drama *A Nutmeg Match*, began yesterday at the Haymarket and brought out large and highly pleased audiences at both the matinee and in the evening. The vivacious Annie is a charming entertainer and makes up for all deficiencies in the play. The pile-driving scene is witnessed with wild enthusiasm by rising young citizens in the gallery.

At the Windsor James Corbett in his play

Gentlemen Jack, is simply packing that house from orchestra to ceiling. Corbett has developed into quite a worthy thespian. He acts with ease, intelligence and spirit. He is supported by a fair company.

Haylin's this week has *The Two Sisters*, an excellent piece of its kind, which has been seen here before.

Heavily's Casino continues an irresistible attraction with its two big minstrel organizations.

Kidnapped opened at the Clark Street on Sunday to a large house. It suits this theatre's large clientele.

A jammed house greeted *The Stowaway's* return to the Alhambra. The cracking of a mimic safe by the "reformed burglars" is still the star feature of the show. The admirable acting of J. Hay Cosar deserves recognition. He shows great power in all his strong scenes. Mr. Edwards and Miss Kirke are very capable.

A Busy Day holds the boards of the People's this week. It is an amusing farce and it pleases.

J. H. McVicker surprised all the employees of his theatre on New Year's by putting an extra week's salary in their pay envelopes.

Mrs. Stuart Robson (May Waldron) and Grace Huyck, of the Robson company, are both Chicago girls, and their many friends are turning out in force at the Opera House.

The Black Patti made her appearance at Central Music Hall in three concerts, Friday evening and Saturday afternoon and evening, before large audiences. She rendered several selections exquisitely.

"Dick" Gunney, who has made himself well liked by his courtesy and good fellowship as representative for Dave Henderson at the Opera House, will sever his connection with that theatre shortly, and enter another field. He will be missed around the foyer, and I hardly need say, he takes with him the best wishes of his many friends.

Julian Magnus is in the city to-night preparing for the opening of his star, Marie Wainwright, who appears at McVicker's next week for a protracted engagement. The Social Swim, her new play by Clyde Fitch, will have its premiere.

Frederick Dangelield, the scenic artist of the American Extravaganza company, has returned from the Pacific Slope, where he has been with *Ali Baba*. He is now busily engaged at the Chicago Opera House designing scenic displays for the spectacular production of the World's Fair season.

The organization of a permanent opera company in Chicago, fashioned after that of the Casino in New York, is being seriously considered by a select group of amusement caterers. I seriously hope the scheme will reach maturity.

Pauline Hall, it is rumored, will head the company and a host score other eminently well-known and capable artists are all but engaged by Manager McLellan, who is heavily interested.

At the suggestion of a number of prominent business men the Chicago orchestra, under the direction of Theodore Thomas, will give a series of wage-workers' concerts at the Auditorium. The first concert will occur on January 30.

LYSIE J. CHAMBERS.

PITTSBURG.

GOODWIN TAKES A BIG HOUSE BY STORM—

DRAMA, OLD COMEDY AND FARCE—A COLLEGE NIGHT AND A COMEDIENNE'S EXCLUSIVE SUNDAY—STRONG BILLS UNDERLINED.

[Special to The Mirror.]

PITTSBURG, Jan. 9.—Nat Goodwin took the immense audience at the Duquesne Theatre by storm this evening. It was the first opportunity the many friends here of Mr. Goodwin had to witness his performance of *A Gilded Fool*. The company is a capital one, and gave able support. Large business is assured for the rest of the week, as the advance sale is heavy.

A Parlor Match closed on Saturday, having played a very successful week. On Wednesday evening the Duquesne was literally abandoned to the Princeton boys. The house was beautifully decorated with black and yellow hangings. The boxes and nearly all of the lower floor were occupied by the Princeton Alumni Association. Between acts the College Glee Club, entertained the audience with such songs as "Old Nassau" and "Where is the Verdant Freshman." Minnie French was warmly received, and Old Hoss had all he could do to keep up the action of the piece.

At the Union A Fair Rebel opened to-night to the capacity of the house. Annie Pixley closed on Saturday to one of the best weeks this theatre has had. Miss Blythe of Duluth was given for the first time here, and made an excellent impression.

Marie Wainwright began a week at the Alvin to-night to a large and fashionable audience. Mr. Wilkinson's *Widows* did a fair business last week. A little strengthening of some of the parts would very materially add to the performance.

On Friday afternoon the benefit tendered the West Penn Hospital comes off. Miss Wainwright will give the second act of *The School for Scandal*, and Mr. Goodwin an act from one of his comedies. There is every prospect of a big house.

Gus Williams presented *April Fool* to the patrons of the Grand to-night. The house was comfortably filled, and the host of friends of Mr. Williams accorded him a hearty welcome. Ethel Ellsler closed a highly successful week Saturday.

Hanger Signal, with Rosabel Morrison in the stellar role, was presented at Heuck's on Sunday before a splendid audience. The far star, who is the wife of Manager Edward Abraham, formerly a resident of this city, was accorded a hearty reception and her support aided greatly in the success of the performance. The *Struggle of Life* will be presented next week.

With Glen-Da-Lough at the Walnut, and *Fairies' Well* at Harris' Irish comedy is certainly having its inning in Cincinnati. The latter play was presented yesterday at Harris' both matinee and evening, and the performance in each instance attracted a large attendance. George W. Simmons was especially good in the leading role, and his gutter playing proved him to be a musician above the average. The piece was satisfactorily cast and mounted. Grimes' Cellar floor is coming next week.

The Rantz-Santley Burlesque company, headed by Florence Miller, opened at the People's on Sunday to an audience that filled the house, and furnished an enjoyable programme. Florence Miller's vocalism and the specialties of Harry St. Clair were leading features, though Lottie Elliot's dancing and the vocal selections of the Stewart Sisters were well received. The Irwin Brothers' Specialty company is announced for next week.

The clearest showing of the popularity of *THE DRAMATIC MIRROR* is evidenced in the fact that not a solitary copy of the Christmas number can be obtained in this city, while at Hawley's not fewer than twenty-five copies of the *Dramatic News* Christmas number are still unsold on the counter.

Lillian Blauvelt sang the waltz song from *Romeo and Juliet* in excellent style at the Sunday "Pop" and the *Baronet* solo of Carl Schuett was another commendable feature of the programme.

Curtain recalls for Nat Goodwin were so numerous at the Grand last week that the clever comedian has developed into quite an impromptu speaker, and his kindly feeling for a brother artist was shown one evening during the week in words of praise for E. H. Sothen, whose engagement followed Goodwin's at the Grand.

J. K. Murray and his wife Clara Lane were members of a Summer Opera company here at the Highland House several years ago, when Murray's splendid baritone voice made him a warm favorite with local amusement-goers.

Manager W. S. Cleveland, whose minstrels closed a profitable week at the Fountain Square on Saturday, was obliged to cancel his Louisville engagement for this week. He will instead make a number of one night stands during the early portion of the week, playing at Louisville on Thursday and Friday.

It is more than possible that the law requiring Sunday theatre closing will be repealed during the present session of the Ohio State Legislature.

A local Baptist minister named Johnson Meyers, who is apparently courting cheap notoriety, sermonized recently on the perils of theatregoing, and characterized Mme. Modjeska and her troupe as roysterers and fair examples of stage people in general. During his diatribe against the stage and its patrons, the reverend gentleman (2) who acknowledged having never attended a theatrical performance, virtually testified to his own inefficiency to deal honestly in the premises. The reason of his animus against Modjeska developed during his sermon when he spoke of the artist and her troupe as having occupied apartments adjoining his own at the hotel, and having disturbed his slumber on their return from the theatre by indulging in a little supper.

Nat Goodwin will next season present a new play by Henry Guy Carleton, styled *Ambition*.

May Culbertson, of this city, is the latest stage recruit, having joined Rising and De Lange's Tangled Up company at Ashland on Saturday.

Al. Lane, the clever chief doorkeeper at the Walnut Street Theatre, was married last Friday to Gertrude M. Brazier. Tillie Cohen, at one time a popular soubrette, was married here on the same date to Isaac Valentine, a well-known business man of this city.

The *Messiah*, rendered at Music Hall on Friday, attracted an audience of fully twenty-five hundred people.

Florence Miller will sever her connection with the Rantz-Santley company on Saturday night. She will return to New York. The cause ascribed for her withdrawal is a difference respecting salary.

Dorothy Morton left here for Buffalo on Saturday to rejoin the Wilbur Opera company for the rest of the season.

The Big Four withdrew from Cleveland's Minstrels on Saturday night, owing to a difference with the management concerning matters financial.

The snow has fallen heavily all the evening, but the severity of the storm has not militated to any appreciable extent against theatrical receipts.

JAMES McFARQUHAR.

MIRROR CALLERS.

Among the callers at the Mirror office the past week were Digby Bell, Tyrone Power, George J. Appleton, Linn J. Hall, Lansing Rowan, Maida Craigen, Ellen Burg, Charles T. Vincent, Owen Westford, Lionel Bland, Sidney R. Poole, Edith Crane, W. T. Price, S. Goodfriend, Edgar Strakosch, James Jay Brady, Irene Franklin, Ella Hunt, Purdon Robinson, Junius Brutus Booth, Phyllis Ackland, Charles W. Arnold, Charles Leonard Fletcher, William Haworth, Alfred Kennedy, Albert Ellery Berg, J. D. Leffingwell, Oliver Jurgensen, Nina Bertini, Louise Beaudet, Clint G. Ford, W. C. Parker, Frank Lea Short, T. W. Jenkins, Harry Randolph, W. J. Quinlan, and Edith Tooten.

Charles Frohman will go to Washington on Saturday to be absent a week.

AT THE THEATRES.

Union Square.—Capt. Herne, U.S.A.

Melodrama in four acts, by Margaret Barrett Smith. Produced Jan. 9.

Capt. Howard Herne E. J. Henley
Jeffrey Colchester Lawrence Hanley
Thos. Jefferson Randolph Bert G. Clarke
Lawrence Fitch Arthur Byron
Philip De Bar C. F. Gibney
General Geo. A. Brayton W. J. Loneragan
Inez De Virney Dorothy Dene
May Herne Lisle Leigh
Nanette Randolph Irene Everett
Fudge Pauline Weiland
Madame Herne Ida Vernon

Another melodrama of the war was made known to New York at the Union Square Theatre last night.

It tells of a captain in the Federal service who quite naturally adhered to his political convictions, although his wife, mother, and a half brother—they were all Southerners—espoused the Confederate cause. Of his half-brother's villainous attempt to win his wife, who unconsciously lent herself to a plot to make her husband a prisoner, and of an octroon who loved the captain and who in jealousy assisted the half-brother's purpose. Of course it all ends happily for the captain and wife, and evilly for those who wrought evil.

There are many in the theatre public whose eyes are delighted by the disturbance and whose ears are ravished by the dynamics of mimic war on the stage. For such there is much to please in *Captain Herne*. There are many lively scenes in the play, and the usually very unreal aspect of stage conflict is varied by one prodigy—graphically pictured on the bills—of a valorous soldier carrying a wounded fellow on his back and yet apparently doing execution with his gun.

But these activities relate but feebly to *Captain Herne*, and the legitimate story is not particularly dramatic nor is it told with dramatic skill. The writer of the play is quite evidently unfamiliar with theatrical requirements. There are confusing changes of scene—the last act requiring no less than four—for the action halts, or is uncertain where it should proceed to give natural aspect to the story, and most of the minor situations are most clumsily accomplished. It requires very much irrelevant liveliness, like that even of soldiery, to make up for this. The dialogue, too, is but superficially and conventionally smart, where it is smart at all, and the study of human nature is very faulty.

The audience in make-up and number presented ample proof that Mr. Henley and his associates are popular here. But the star and company could not do themselves justice under the circumstances. All the acting suffered from the embarrassment and restraint that the play and an unusually large number of mishaps and misdirections enforced. The stage management was very loose, the waits were exceptionally long, and for some time the eccentricity of the lights suggested that some escaped patient of Bloomingdale was playing with the electric switches. The scenery offered compensation, however, for the loss of time employed in setting it. Some of the views of Albert, Grover and Burridge were admirable in effect.

Mr. Henley was unceasingly tense and intense in the leading part, taking no opportunity to display his notable repose; but he was at times very effective.

Dorothy Dene appeared as the octroon, in attire that no octroon could affect. Her costumes were symphonic analysis of fashionable fabrics. She acted without for a moment losing prettiness of facial expression or gracefulness of pose. She is a woman of beauty and the arts that beauty breeds.

Lawrence Hanley was melodramatically villainous as the half-brother. May Herne tried to enforce all that her part as the wife offered. Irene Everett was a pretty maiden who had a weak love duty with Arthur Byron, who also did the best he could with his material, and Ida Vernon, as a loyal Southern mother who disowned her son with evident pleasure, reminded the audience strongly of her recent work in *Thérèse*. Other parts were flavoured with earnest effort.

People's.—At the Carnival.

Romantic drama in five acts, by Edward Wedel and Fred S. Isham. Produced Jan. 9.

Neal Russell Basil West
M. Vautrin Elmer Grandin
Count Morini George Robinson
Charlie Wells Samuel Edwards
Vanchella Jennie Reifarth
Mrs. Harrison Alice Wambold
Cora Fielding Jessie Clark
Lucia Eva Mountford

At the Carnival, the maiden effort of two Detroit journalists, need not be despised. The piece possesses considerable merit. The characters, while not new, are well drawn; the language is neither stilted nor tedious; the scenes are interesting, and the climaxes are exciting.

Neal Russell, a young American, falls in love with a street singer in Rome during the carnival. His rival is Count Morini, who marries the singer. Later, while she is a prima donna in Paris, she meets the American. They had declared their affection and been separated by a misunderstanding brought about by the Count. An explanation follows, the prima donna is about to throw herself into the American's arms when a girl to whom the American is affianced enters. The Count discovers the facts and is killed by his wife, who finally dies. A comedy motive, involving an American widow and an unctuous compatriot is partially used in the unfolding of events.

As Lucia, Eva Mountford displayed force. Her acting showed careful training.

Elmer Grandin, who was made up as Joseph Howard, Jr., gave a creditable performance as Vautrin, a journalist. Basil West as Neal Russell, possessed neither the dignity nor the repose for a successful hero.

The comedy was supplied by Samuel Edwards and Alice Wambold, who, together with the rest of the cast, were efficient.

Proctor's.—Variety.

The first variety performance to be given here at Proctor's Theatre daily fell on

Monday. It is the purpose of Proctor and Turner to give at their theatre an entertainment so arranged that patrons may understand and enjoy it whenever they drop in without reference to what follows or precedes the portion of the programme they witness. Variety performance begins at noon, and ends at 10.30 p. m. It is for the benefit especially of women that may, for instance, be shopping, and want to drop in to be entertained for a long or a short time. On Monday the theatre was crowded continually. The Marie Gurney Opera company appeared in *The Mascot*, with Maggie Gonzales as Bettina, and George Knowles as King Lorenzo. Among those that appeared in specialties were William A. Mestayer, the Bell Sisters, Carrie Tutein, the Daly Sisters, Makin and Walter, Mason and Kallston, William Jerome, and James Thornton. The theatre has been somewhat altered to suit its new purpose. Two ladies' waiting rooms have been added, and sixteen colored maids are distributed throughout the auditorium. There are also four colored boys that act as ushers. Messrs. Proctor and Turner stood in the lobby on Monday night, and watched the throngs that came to the theatre. They believe that they have hit upon a kind of entertainment that fills the long felt want. The programme will be changed weekly. The prices of admission are fifty cents in the orchestra, thirty-five cents in the balcony, and fifteen cents in the family-circle.

Herrmann's.—Cade.

It is probable that Caste has been made a stop-gap offerer than has any other play written since the Restoration. In the present case the play in the repertoire of the actors that presented it before its predecessor, *If I Were You*, was foisted upon our theatregoers.

The actors on Monday were not altogether at ease. One of them—a recent addition to the company—was conspicuously uncertain of his lines. But the performance, as a whole, was artistic and correct.

John Mason is resolute and manly as George d'Alroy. Marion Manola's Esther is true in conception, and is acted with much buoyancy in the comedy scenes, and considerable pathos in the serious scenes.

New Yorkers have seen many admirable performances of the *Marquise de St. Marr*—notably that of Madame Ponisi—but Annie Clarke's interpretation of the part does not suffer by comparison. Robert McWade as old Eccles is capital.

Windsor.—Leaves of Shamrock.

Leaves of Shamrock, an Irish comedy-drama in five acts, is the vehicle introducing J. P. Sullivan as a star. The play received its first production in this city at the Windsor last night, and attracted a fair-sized audience.

Leaves of Shamrock is of the conventional order of Irish plays dealing with the orphaned heiress, who is a victim of a scheming Irishman and his tool, the villains being thwarted at every stage of the game by a good-natured and big hearted Irish gossamer and his sweet-heart.

The songs introduced and creditably sung by Mr. Sullivan, and the Irish reel by Con Lynch and Jessie West elicited abundant applause.

Mr. Sullivan as the hero Carroll Daly was very clever, his comedy work creating great laughter. Harriette Weems Moya O'Connor, the heroine, was a very strong and forcible piece of acting which was appreciated. Jessie West as Winnie Driscoll, Carroll's sweet-heart, and Tony Sullivan as Red Rhody the tool of Russell Kavanagh, which role was enacted by Gordon McCormack, assisted in the merry-making.

Tony Pastor's.—Variety.

The bill at Tony Pastor's this week is very attractive. *Mademoiselle Paquerette*, whose novel pictures of provincial French character were described last week, enjoys great popularity. Testa Victoria, J. W. Kelly, Bonnie Thornton, Ward and Vokes, the Royal Scotch Trio, the equibristic Mirellos, Ora Mullely and Jessie Carl, in a series of neat songs and dances, Jerome the human frog, and Layman, the facial change artist make up a remarkable bill.

Star.—Romeo and Juliet.

A change from Shakespearean comedy to tragedy attracted a large audience to the Star on Monday night to witness the performance of Minna Gale-Haynes as Juliet. Miss Gale's portrayal of this role was received with every sign of pleasure. Eben Plympton as Romeo, Milnes Lewick as Mercutio, John Malone as Benvolio, and Mrs. Sol Smith as the nurse constituted an even and able performance that was greatly appreciated by the audience.

Grand.—A Night at the Circus.

Nellie McHenry reappeared last night in her latest success, *A Night at the Circus*, and it is needless to add that she was received happily. This piece, characterized on the bill as "a circus-comedy," offers Miss McHenry an opportunity that she fills with every satisfaction. She is excellently supported.

Jacobs'.—Lost in New York.

A melodrama by no means new to the city, but evidently still popular, opened at Jacobs' last night. *Lost in New York* is a play containing many realistic scenes of city life. It is especially strong in its dock scenes. It is in the hands of a company that lets nothing of its melodramatic force go to waste.

Madison Opera House.—Macbeth.

A large audience on Monday night witnessed the production of *Macbeth*, with Chamcey Olcott in the role originated by William Scanlan. The play is beautifully mounted and the cast exceptionally strong. Mr. Olcott received a warm reception. He has much charm of manner, and possesses a

pure and sympathetic tenor voice of great sweetness. Judging from the heartiness with which his efforts were received, he bids fair to become a great favorite here, as he is in the West.

Koster and Bial's.—Vanderbilt.

Violette, the chanteuse excentrique, who had recently made a hit at Koster and Bial's, changed her songs last night, and newly impressed herself upon the patrons of this house. Marinelli, the new contortionist, also introduced new feats. Lenora Bellini made her first appearance as Eurydice in *Orpheus*. She is from London, and is a clever light opera artist. She replaces Midge Lesing.

Fourteenth Street.—Blue Jeans.

Blue Jeans drew a large and appreciative audience to the Fourteenth Street Theatre on Monday night. The stirring scenes of the play were applauded, and the famous quartette of singers proved as popular as ever. Blue Jeans is on for a run until the end of January, when a new Irish play, called *Glen-Da-Lough*, will be produced.

Columbus.—The Lost Paradise.

The *Lost Paradise* was presented at the Columbus last night before a well-filled house. The company is well balanced, and includes Forrest Robinson, Charles Stokes, Frank Dayton, Miriam Bruce, Esther Lyons, Virginia Marlowe, Frances Lander, Fanny Cohen, and Lawrence Eddinger.

At Other Houses.

The New South is still an interesting offering at the Broadway.

La Cigale will hold the stage at the Garden Theatre until Wednesday evening, when The Mountbans goes on.

Large audiences are the rule at Harrison's.

The Baroness Blanc and company are drawing well in *Deception* at the Fifth Avenue.

Seabrooke's humor and the attractions of *The Isle of Champagne* draw large numbers to the Manhattan.

Few plays more popular than Americans Abroad have been seen in New York. The cosy Lyceum's audiences are still large.

The Fencing Master at the Casino gives no evidence of loss of any measure of popularity.

Palmer's Theatre is filled by audiences that delight in *Aristocracy*.

THE BROOKLYN THEATRES.

Grand.—The Devil's Auction.

The new *Devil's Auction*, with fine scenic effects, bright costumes, specialties, and ballets, led by Adele Amore, Concettina, and Signor Coccia, was presented last night at the Grand Opera House. Mai Estelle, once of Brooklyn, Carrie Perkins of Adonis fame, Josie Sisson, John Mawson, and Henry M. Browne are with the company. Next week, Effie Ellsler and C. W. Coudock in *Hazel Kirke*.

Columbia.—Superba.

Hanlon's pantomimic spectacle, *Superba*, was the attraction last night at the Columbia Theatre. The ship of roses, the genius of America, the magic mirror, and the abbey of echoes were loudly applauded, as were the harlequins, serpentine dancers, and acrobats. Wang is announced for next week.

Park.—Francesca da Rimini.

A crowded house greeted Frederick Warde and Louis James, who made their first joint appearance in this city, presenting *Francesca da Rimini*. Mr. Warde impersonating Launcelotto, and Mr. James assuming the part of the Jester. The performance was received enthusiastically. The Lion's Mouth will be given on Thursday evening. Next week *The Ensign*.

Amphion.—Innocent as a Lamb.

Roland Reed and his excellent company opened at the Amphion last night in *Innocent as a Lamb*, and pleased a large audience. This play was originally produced at the Union Square last season, with Robert Hilliard in the leading part, under the title of *Fabrication*. It has been greatly improved in Mr. Reed's hands, and the hearty endorsements won by it on tour promise to be supplemented here.

Lee Avenue.—Sport McAllister.

Bobby Gaylor, who has taken a unique place among successful comedians by his leading work in the satirical farce-comedy *Sport McAllister*, appeared in that piece at the Lee Avenue Academy last night to the pleasure of a large audience. Mr. Gaylor has added humor to his part, and he is supported by a company well adapted to the vehicle.

Bedford Avenue.—A Knotty Affair.

A *Knotty Affair* was presented at the Bedford Avenue Theatre last night by John C. Rice and a lively company. The piece is amusing and the company an excellent farce-comedy organization.

HARLEM THEATRES FOR SALE.

THE MIRROR has information that Oscar Hammerstein has put both his Harlem theatres, on One Hundred and Twenty-fifth Street, on the market. Mr. Hammerstein recently informed THE MIRROR that his Harlem theatres have been doing excellent business, that in fact, the tide of success in that direction had turned altogether in his favor. He added at that time that he had arranged to put up even a third theatre on One Hundred and Twenty-fifth Street. This latest news, however, indicates a decided change in his plans. It is understood, furthermore, that Mr. Hammerstein will build another down town theatre.

AFTERTHOUGHTS.



The quaintest and the most artistic of imported Parisian variety performers is Mlle. Paquerette, who made her American debut most successfully last week at Tony Pastor's. It is highly probable that not one in twenty of her auditors understands a word of her songs, some of which are rendered almost unintelligible because they are given in a dialect; but her pantomime and her facial expressions are so comprehensive that she makes the meaning clear. Paquerette belongs to the category of chanteuses excentriques, and truly excentric vocalization and grotesque impersonation she deserves to rank at the head of her class. She is a paradox in appearance. Her face, in spite of its paint and its versatility of grimace is strikingly pretty; from the neck down she is a sight. Her long, thin legs, her flat, narrow chest, and her skinny, flaccid arms remind one forcibly of those preposterous caricatures of the female form divine that adorn the burlesque Salons of waggish and wicked Paris artists. In her costumes, Paquerette cleverly accentuates these curiosities of person. She seems to be double-jointed, for among other accomplishments she passes her right arm around the back of her neck, and nonchalantly scratches herself under the chin.

One of Paquerette's specialties is the humorous delineation of peasant character. The rapid and stupid innocence of the girl fresh from rural regions she exhibits most amusingly. Her actions are unique inasmuch as they are neither suggestive nor indelicate. She enters first attired in a scant, high-waisted calico skirt that does not reach to the knees, and that reveals her pipe-stem understandings, clad in fleshings. Her exaggerated military hat is made of paste-board, on the model of the headgear worn by the United States army in the days of the Mexican war. She carries a trombone under her arm. When the laughter excited by her appearance subsides she proceeds to sing, in a voice of that tone and quality peculiar to the chanteuse, "La Femme Trombone," the opening verse of which runs as follows:

Je n'ai pas une chanteuse equestre.
Moi mon dada c'est d'air de l'art.
Si j'étais homme j'irais chef d'orchestre.
Et j'aurais pas que j'irais pèter.
Car mon trombone a coulé.
Lorsque je joue, les assistants
S'écrient "Bravo," non "telle" Clarie.
Vous avez vraiment du talent.

After this verse, and between the others, Paquerette lifts the trombone, humps her shoulders, and walks with immense strides around the stage, working the slide of the instrument furiously, the orchestra playing the while.

Paquerette next comes on as a peasant, attired in the whimsical style shown in the drawing at the head of this column. From her expression of awkward virginity to her baggy umbrella with the duckhead handle she is a picture of rustic simplicity. She proceeds to sing "Le Cam de Son."

Arrivant à Paris
Mal à l'aise je m'sentis.
Le médecin m'a dit: "Ma p'tite
Ca s'guérira bien vite.
C'est que d'émulation,
Pendant qu'on se fait d'air.
T'es là! T'es là! T'es là!"

These lines are silly and pointless when reduced to type, but as Paquerette delivers them they produce an excruciating effect. She is comic but never coarse. She does not make "points," but lets her humor percolate easily.

But it is in the song "L'Aérolithe" that Paquerette reveals the most skill as a burlesquer. She comes on dressed as a ballet-dancer. She wears a carotid wig, that hangs in straight wisps down her neck and over her ears. On her forehead is a glass star, set in tarnished gilt. Her face is a yellowish white; her skeleton arms are bare; her attenuated legs are seen in all their ugliness. A bodice whose waist is but a few inches below her shoulders surmounts ballet skirts of limp tulle that are made to stand out in the rear by a wire contrivance. The ensemble is irresistibly grotesque. She sings:

Je suis la femme aérolithe,
J'ai parcouru tout l'univers
Avec ma danse cosmopolite.
En long en large et en travers.
Par mes ronds d'jambes
Je fais la niche
Aux étoiles Mouri et Sobra;
Mais c'est surtout
Par ma plastique
Que j'ai dégouté l'opéra.

Then while she sings the following refrain,

Paquerette poses and turns in comic imitation of the premiere danseuse:

Car mon plastique si sympathique
Dans un corps de ballet
Fait toujours son effet.
Je suis heureuse d'être danseuse.
Messieurs, vous allez voir.
J'ai vu vous l'opéra ce soir!

Between the verses, Paquerette does a very funny *pas seul*, which must be seen to be appreciated. Tina Mason predicted last week that the new comer would soon be all the rage. That prediction has come true. Crowds of "swell" people are visiting Pastor's to see her.

Most of the visitors to Harrigan's Theatre are content to enjoy the comedy, the lively dialogue, the active scrimmages, and the uproarious climaxes. But there are others that find an abiding pleasure in studying the admirable art revealed in the plays, in the acting, and in the stage management. The Mulligan Guard Ball has one scene in which Harrigan gives the character of the hard-headed Dan Mulligan a subtle touch of pathos. It is wholly consistent, notwithstanding the rollick of the piece, and its appeal is direct. Dan's hopeful Tommy, is presiding over a meeting of young "Indians" in the back room of McSweeney's Wee Drop saloon. The parent is obviously in the way, and Tommy has him appointed sergeant-at-arms to keep him quiet. Mulligan junior enjoins Mulligan senior to "let up," but the latter forgets that his offspring desires to preserve the dignity of office, and he interrupts frequently with paternal suggestions. Remonstrated with by Tommy, he effaces himself with great difficulty. It is palpable that old Dan recalls the day when he was the kingpin of the Mulligan Guard himself, and that he realizes for the first time that Tommy is no longer a "kid," dependent on him, but a man of affairs. It is here that the pathos comes in, and as Harrigan, without a word but with delicate suggestion, makes it all plain as print, the eye of the spectator who is not satisfied merely with the funny side of the scene, is apt to moisten.

James A. Herne has originated a new stage type in the negro Sampson, in *The New South*. The personation has an atmosphere of verity that carries conviction as to the existence of this exact figure in the present South, even to those who are not familiar with conditions there. From the moment of Mr. Herne's entrance he compels attention whenever he appears, so natural and so vivid is his personation, and so skilful is his dressing of the part. It requires ripe judgment and a high artistic sense to picture the crude forcefulness of this negro without exaggeration; yet there is not a moment of unnatural intensity in the personation, while in repose and shade it is remarkable. As the ignorant and vicious politician, smarting under memories of oppression and intoxicated with unexpected power, and later as the murderer finally detected—selfish, unscrupulous and brutish, vengeful, cowardly and insolent—he stands before you in life.

JERRY COMPANY DISBANDED.

The Jerry company, of which J. W. Summers was the star and Harry D. Graham manager, disbanded last week at East Liverpool, Ohio. It is said that the company was playing to good business. On the stage of the theatre at East Liverpool, however, Kate Conroy, the leading woman of the company, lashed Summers with a horsewhip. According to Miss Conroy's statement, Summers insulted her and other women in the company. At midnight Summers took a train for New York. He was around the Coleman House on Monday. Harry D. Graham at once disbanded the company, paid all salaries in full and the fares of everyone to New York. Mr. Graham has a certificate from the company to this effect.

MANAGEMENT REORGANIZED.

Manager Henry Greenwall started from New Orleans last Wednesday to find his Larry the Lord company. He discovered Mr. Graham and the others of the company at McCauley's Theatre in Louisville, and made a change in the management. Emil Anker-miller was given sole control of the organization. Cud Given was sent in advance, and Scott Marble was assigned to the post of stage director. The company is booked up to April.

THE HARRIS CIRCUIT.

The Harris circuit of theatres, with headquarters at Baltimore, in the office of Harris, Britton and Dean, is one of the most satisfactory in the country. In another column a list of some of the attractions that have found it profitable to play this circuit will be found, with other matter of interest to managers of first-class attractions.

GERRY DEFEATED.

Mayor Gilroy heard Elbridge T. Gerry's arguments yesterday against granting a license to Cyril Tyler to sing to-day and Friday in concerts at the Madison Square Theatre. The Mayor decided that the law does not cover such cases, and granted Cyril's application.

MATTERS OF FACT.

P. O. Elzner, manager of the Opera House at Bastrop, Texas, has good open time. His house has a seating capacity of 750, complete scenery, and is centrally located in a thriving town of 2,500 population.

Marie Leyton, the serpentine dancer, one of Madame Eloise Kruger's successful pupils, has extended her European engagement, and will soon appear in Russia.

C. B. Mullaly, manager of the Tar and Tartar, announces that he will pay handsomely for two new farce-comedies.

An actress of good appearance and ability

can secure engagement to play leading juvenies by addressing the manager of *She Couldn't Marry Three*, en route.

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NELLIE McHENRY

A NIGHT AT THE CIRCUS

Next Week—The Midnight Alarm.

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Broadway and 4th Street.
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With MARIE TEMPEST and
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THOMAS Q. SEABROOKE
and his superb
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THE ISLE OF CHAMPAGNE
by Charles Alfred Byrne and Louis Harrison.
Evenings at 8. Matinees Saturday Only.
Prices, 25c, 50c, 75c, \$1.50. Mezz. boxes 7.50.

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DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, making them in time to reach us by Friday.

DRAMATIC COMPANIES.

A TURKISH BATH (E. H. Macy, mgr.): Hutchinson, Kans., Jan. 12. Dodge City 14. La Junta, Col., 16. Trinidad 17. Kattoon 18. Las Vegas, N. Mex., 20. Santa Fe 20. Albuquerque 21. Prescott, Ariz., 22.

A FAIR REBEL (Edward R. Mawson, mgr.): Pittsburgh, Pa., Jan. 9-14. Louisville, Ky., 15-21.

AGNES MEREDON (Joseph A. Jessel, mgr.): Goshen, N. J., Jan. 10. Elmira, N. Y., 11. Logansport, Ind., 12. Union City 13. Middletown 14. Hamilton, O., 15. Wilmington 16.

AFTER DARK (W. A. Brady, mgr.): Omaha, Neb., Jan. 8-14.

ALBION THE POTOMAC (Augustus Pitou, mgr.): Memphis, Tenn., Jan. 9-10. Cairo, Ill., 12. Evansville, Ind., 13. Terre Haute 14.

A FAIR REBEL (Waller and Lamb, mgrs.): Hoboken, N. J., Jan. 9-11. Westchester, Pa., 12. Morrisstown 13. Wilmington, Del., 14. Annapolis, Md., 15. Alexandria, Va., 17. Fredericksburg 18. Newport News 19. Norfolk 20.

ALEXANDER SALVINI (W. M. Wikison, mgr.): Minneapolis, Minn., Jan. 9-11. St. Paul 12-14. Milwaukee, Wis., 15-18. Janesville 19. Rockford, Ill., 20. Elgin 21. Chicago 22-23.

ALVIN JOSLIN (Charles L. Davis, mgr.): Milwaukee, Wis., Jan. 8-14. Beloit 15. Winona, Minn., 18. Eau Claire, Wis., 19. Duluth, Minn., 20. St. Paul 21-22.

A. M. PALMER'S STOCK (H. Millard, acting mgr.): Boston, Mass., Dec. 27—indefinite.

AUTOCRACY (New York City Nov. 14—indefinite).

A RAILROAD TICKET (Blaney and Gaites, mgrs.): Chicago, Ill., Jan. 22-28.

A BREEZY TIME (Edward J. Nugent, mgr.): Philadelphia, Pa., Jan. 9-14. Toronto, Ont., 16-21. Buffalo, N. Y., 22-28.

A BUSY DAY (Harry Crandall and Max Zoellner, mgrs.): Chicago, Ill., Jan. 8-14. Philadelphia, Pa., 16-21. Washington, D. C., 22-28.

AROUND THE WORLD (St. Louis, Mo., Jan. 9-14).

AT THE RAILROAD (Robert B. Monroe, mgr.): Providence, R. I., Jan. 9-14. Newark, N. J., 16-21. Hoboken 19-21. Pittsburgh, Pa., 22-28.

ALFRED W. FREEMONT (Zanesville, O., Jan. 10. Belleville 11. Wheeling, W. Va., 12-14.

BOTTOM OF THE SEA (W. A. Brady, mgr.): Minneapolis, Minn., Jan. 9-15. Winona, Wis., 16. Dubuque, Ia., 17. Davenport 18. Kansas City, Mo., 19-21.

BLACK CROOK (New York City Sept. 1—indefinite).

BLACK DETECTIVE (Daniel Shelby, mgr.): Taylor, Tex., Jan. 10. Tyler 11. Marshall 12. Texarkana 13. Hot Springs, Ark., 14. Little Rock 15. Fort Smith 17. Springfield, Mo., 18. Joplin 19. Parsons, Kans., 20. Fort Scott 21. Wichita 22. Topeka 23. Leavenworth 24. Atchison 25. St. Joseph, Mo., 27. Beatrice, Neb., 28.

BABES IN THE WOOD (Boston, Mass., Nov. 7—indefinite).

BARNEL OF MONEY (George H. Nicolai, mgr.): Pittsburgh, Pa., Jan. 9-14. Jeannette 15. Altoona 17. Tyrone 18. Pottsville 19. DuBois 20. Buffalo, N. Y., 21-28.

BANDSOME BLANK (John W. Hamilton, mgr.): New York City Jan. 2—indefinite.

BOBBY GAYLOR (Henry F. Greene, acting mgr.): Brooklyn, N. Y., Jan. 9-14.

BOSTON COMEDY (H. Price Webber, mgr.): Woodstock, N. H., Jan. 10. 11. Presque Isle, Me., 12-16. Caribou 17. Fort Fairfield 18-21. Houlton 22-26.

BLUE JEANS (Rosenquest and Arthur, mgrs.): New York City Jan. 2-28.

BOSTON STOCK (Charles Frohman, mgr.): Rutland, Vt., Jan. 10. Montpelier 11. Burlington 12. Keene, N. H., 13. Portsmouth 14.

BANKER'S DAUGHTER (James F. Crossen, mgr.): Paterson, N. J., Jan. 20. Catskill, N. Y., 21. Coxsack 22. Bennington 23.

BILL'S BOAT (Harry W. Williams, mgr.): Denver, Col., Jan. 9-14. Chicago, Ill., 15-21. New York City 22-28.

BALDWIN-NEVILLE (W. S. Baldwin, mgr.): Pensacola, Fla., Jan. 9-14. Columbus, Ga., 15-21. Selma, Ala., 22-28.

CHARLES A. LODER: Indianapolis, Ind., Jan. 9-14. Columbus 15. Seymour 17. Franklin 18. Lafayette 19. Terre Haute 20. Brazil 21.

CHARLES TOWNSEND: Seneca Falls, N. Y., Jan. 9-14.

CHARLES FROHMAN'S COMEDIANS (Frank Murray, mgr.): San Francisco, Cal., Dec. 30-Jan. 4.

COUNTRY CIRCUS (No. 2. Jefferson, Klaw and Erlanger, mgrs.): Toronto, Ont., Jan. 9-14. Buffalo, N. Y., 16-21.

CAPT. HENRY: New York City Jan. 9-14.

CHARLES H. HAWFORD (Hamilton, Ont., Jan. 10. London 11. Detroit, Mich., 12-14.

CORSE PATTON: Fort Dodge, Ia., Jan. 9-14. Boone 15-21. Webster City 22-28.

CARROLL JOHNSON (Jack Lodge, mgr.): Toledo, O., Jan. 9-14.

CASINO COMEDY: Des Plaines, Ill., Jan. 9-14.

COUNTRY FAIR (Neil Burgess, David Towers, mgrs.): Philadelphia, Pa., Jan. 9-14.

COUNTRY FAIR (Marie Bates): St. Louis, Mo., Jan. 9-14.

CLARA MORRIS (Edwin H. Price, mgr.): Pontiatto, Idaho, Jan. 10. Logan, Utah, 11. Ogden 12. Kearney, Neb., 13.

CHOATE DRAMATIC: Princeton, Ill., Jan. 9-14.

CARRIE LOUIS (Howard Wall, mgr.): Nanticoke, Pa., Jan. 9-14. Johnstown 15-21.

CRUISE OF SOCIETY (Ben Stern, mgr.): Providence, R. I., Jan. 10-17.

CHARITY BALL (Fred Dubois, acting mgr.): Meriden, Conn., Jan. 10. Selma, Ala., 11. Montgomery 12. Annapolis 13. Rome, Ga., 14. Atlanta 15. Athens 16. Augusta 17. Savannah 18. Charleston, S. C., 19. Jacksonville, Fla., 20. Macomb, Ga., 21. Columbus 22. Birmingham, Ala., 23.

COUNTRY CIRCUS (No. 1. Jefferson, Klaw and Erlanger, mgrs.): Philadelphia, Pa., Jan. 9-14.

CAROLAN GAGE (Kent Thomas, mgr.): Hillsboro, N. Dak., Jan. 10. Grand Forks 11. Grafton 12. Fargo 13. Jamestown 14. Bismarck 15. Mandan 16.

CHUNKERS LAWS (W. A. Edwards, mgr.): Brooklyn, N. Y., 9-14. Baltimore, Md., 15-21. Washington, D. C., 22-28.

DEVIL'S AUCTION (Charles H. Vale, mgr.): Brooklyn, N. Y., Jan. 9-14. Providence, R. I., 15-21. Boston, Mass., 22-28.

DR. GILL (George W. Sammis, mgr.): Hanover, Pa., Jan. 10. York 11. Chester 12. 13. Frankford 14. Wilmington, Del., 15. Charlotteville, Va., 17. Lynchburg 18. Winston, N. C., 19. Wilmington 20. Augusta, Ga., 21. Charleston, S. C., 22-28.

DEVIL'S MINE (Stratton, N. Y., Jan. 10-14. Bozons, N. Y., 15-18. New Haven, Conn., 19-21. New York City 22-28.

DIAMOND BREAKER (Neil Florence, mgr.): Lynn, Mass., Jan. 10. Nashua, N. H., 11. Haverhill, Mass., 12. Chelsea 13. Brockton 17. New Bedford 18. Fall River 19. Newport R. I., 20. Woonsocket 21.

DANIEL SULLY (George Morris, mgr.): Rochester, N. Y., Jan. 9-14.

DANGER (Edward J. Abram, mgr.): Cincinnati, O., Jan. 8-14. Louisville, Ky., 15-18. Indianapolis, Ind., 19-21. Columbus, O., 22-23. Sandusky 24. Defiance 25. Findlay 26. Fostoria 27.

DARK SECRET (Steve Leach, mgr.): Buffalo, N. Y., Jan. 9-14.

DARTMOOR (Hoboken, N. J., Jan. 9-14).

DENNIS THOMPSON (E. A. McFarland, mgr.): Jersey City, N. J., Jan. 9-14. Newark 15-21. Philadelphia, Pa., 22-28.

DANGERS OF A GREAT CITY (Dore Davidson, mgr.): Cincinnati, O., Jan. 8-14. So. Chicago, Ill., 15-17. Fairbury 18. Urbana 19. Effingham 20. Centralia 21. Louisville, Ky., 22-28.

ENGLISH ROSE (Proctor and Turner, mgrs.): Baltimore, Md., Jan. 9-14.

E. H. SOUTHERN (H. B. Warner, acting mgr.): Cincinnati, O., Jan. 9-14. St. Louis, Mo., 15-21. Pittsburgh, Pa., 22-28.

RIGHT BELLS (Thomas R. Perry, acting mgr.): New Haven, Conn., Jan. 10-14. Holyoke, Mass., 15. Springfield 17. Montreal, P. Q., 18-21. Toronto, Ont., 22-28.

EVIE ELISLER (Will C. Ellsler, mgr.): Buffalo, N. Y., Jan. 9-14. Brooklyn, N. Y., 15-21. New York City 22-28.

E. S. WILLARD (A. M. Palmer, mgr.): Chicago, Ill., Dec. 26-Jan. 21.

EVANS AND HOVEY (W. D. Mann, mgr.): Chicago, Ill., Jan. 9-14.

ELDON COMEDIANS: Fairmount, W. Va., Jan. 9-14.

EMMA WARREN (J. S. Garsides, mgr.): Weatherford, Tex., Jan. 9-14.

EUREKA THEATRE: Sullivan, Ill., Jan. 9-14.

FRIENDS (Arthur A. Lotto, acting mgr.): La Crosse, Wis., Jan. 10. Dubuque, Ia., 11. Cedar Rapids 12. Sioux City 13. 14. Denver, Col., 15-21. Hastings 22. Lincoln 23. St. Joseph, Mo., 24. Topeka, Kan., 25.

FANTASMA (Hanson's, Edwin Warner, mgr.): Bloomington, Ill., Jan. 10. Jacksonville, Fla., 11. Quincy 12. 13.

FANNY DAVENPORT (Marcus Mavor, mgr.): Detroit, Mich., Jan. 9-14. Cincinnati, O., 15-21. Louisville, Ky., 22-28.

FAIRIES' WELLS (W. H. Powers, mgr.): Cincinnati, O., Jan. 9-14.

FROST AND FANSHAW (F. H. Frost, mgr.): Petrolia, Ont., Jan. 10, 11.

FAST MAIL (Southern, Lincoln J. Carter, mgr.): Staunton, Va., Jan. 10. Martinsburg, W. Va., 11. Hagerstown, Md., 12. Frederick 13. Chester, Pa., 14. Washington, D. C., 15-21. York, Pa., 22. Lancaster 23. Harrisburg 24. Williamsport 25. Lock Haven 27. Bellefonte 28.

FRANCESCA REDDING-HUGH STANTON (Hugh Stanton, mgr.): Oglethorpe, N. Y., Jan. 9-14. Binghamton 15-21. Pittsburgh, Pa., 22-28.

FRANK MAYO: Greenville, Tex., Jan. 10.

FRANK DANIELS (W. W. Freeman, mgr.): Dallas, Tex., Jan. 10. Fort Worth 11. Tyler 12. Hot Springs, Ark., 13. Little Rock 14. Memphis, Tenn., 15-21.

FIRE PATROL (A. Y. Pearson, mgr.): Zanesville, O., Jan. 12. Findlay 13. Fostoria 14. Chicago, Ill., 15-21.

FAIR ROMANS (Aiden Benedict, mgr.): Wells-ville, O., Jan. 10. Uhrichsville 11. Steubenville 12. Coshocton 13. Bellaire 14.

FILZBROSSE COMEDY: Frankford, Ind., Jan. 10. Hartt 11. Union City 12. Kokomo 13. Marion 14. Milwaukee, Wis., 15-21. Chicago, Ill., 22-28.

FLAG OF TRUCK (Walter Sanford, mgr.): Brooklyn, E. D. Jan. 9-14.

FAST MAIL (Northern, Lincoln J. Carter, mgr.): Louisville, Ky., Jan. 9-14. Terre Haute, Ind., 15. Danville, Ill., 17. Decatur 18. Springfield 19. Taylorville 20. Alton 21. St. Louis, Mo., 22-28.

GEORGE HILL REPERTOIRE (Joseph Hodge, mgr.): Mount Vernon, N. Y., Jan. 9-14. Fortchester 15-21.

GILTING-WATER POPULAR PLAYERS: Hamburg, Ia., Jan. 9-14.

GUS WILLIAMS (George W. June, mgr.): Pittsburgh, Pa., Jan. 9-14. Utica, N. Y., 20.

GERMAN LILIPUTIANS (Rosenfeld Brothers, mgrs.): St. Louis, Mo., Jan. 9-14.

GLORIANA (Special, Charles Frohman, mgr.): Toledo, O., Jan. 10. Bay City, Mich., 11. Saginaw 12. Lansing 13. Grand Rapids 14. Janesville, Wis., 15. Oskosh 17. Beloit 18. Madison 19. Racine 20. Davenport, Ia., 21. Dubuque 22.

GOOD OLD TIMES (Harry Bernard, mgr.): Toronto, Ont., Jan. 9-14. Montreal, P. Q., 15-21. Ottawa, Ont., 22-24. Kingston 25. 26. Belleville 27. Peterboro 28.

GRAY AND STEPHENS (W. H. Stephens, mgr.): Logansport, Ind., Jan. 10. Danville, Ill., 11. 12. Brazil, Ind., 13. St. Louis, Mo., 15-21. Quincy, Ill., 22-28. Galesburg 29-31.

GUENDALOUGH (W. H. Powers, mgr.): Cincinnati, O., Jan. 9-14. Columbus 15-21. Washington, D. C., 22-28.

GRISHAM EARLE: Bunker Hill, Ill., Jan. 9-14.

GEORGE C. STURLEY (A Royal Pass, Harry Doel, Parag, mgr.): Zanesville, O., Jan. 11. Lancaster 12. Circleville 13. Chillicothe 14. Cincinnati 15-21. Richmond, Ind., 22. Kokomo 23. Frankfort 24. Marion 25. Huntington 27.

GLORIANA (Charles Frohman, mgr.): Philadelphia, Pa., Jan. 14.

GRISMER-DAVIES (W. A. Brady, mgr.): New York City Jan. 2—indefinite.

HUSBAND AND WIFE (Benjamin Tuthill, mgr.): Montreal, P. Q., Jan. 9-14.

HANDS ACROSS THE SEA (W. S. Reeves, mgr.): Putnam, Conn., Jan. 10. Rockville 11. Millmantic 12. New Haven 13. Bridgeport 14. Wallingford 15. Meriden 16. Middletown 17. Hartford 18. Waterbury 19. New Britain 20. Danbury 21. Thomaston 22. Winsted 23. Hudson, N. Y., 24. Poughkeepsie 25.

HARRY LACY: Washington, D. C., Jan. 9-14.

HARRY M. MARKHAM: Philadelphia, Pa., Jan. 9-14.

BOSS AND BOSS (W. G. Smyth, mgr.): Hartford, Conn., Jan. 10. Meriden 11. New Haven 12. Bridgeport 13. Yonkers, N. Y., 14. Brooklyn 15-21. Camden, N. J., 22-24. Trenton 25. Wilmington, Del., 26. Lancaster, Pa., 27.

HELEN BARRY (Charles P. Palmer, mgr.): Syracuse, N. Y., Jan. 9-14. Buffalo 15-17.

HETTER COMEDY: Kent, O., Jan. 10. 11. Cuyahoga Falls 12-14.

HETTER BERNARD-CHASE (Charles W. Chase, mgr.): Charleston, S. C., Jan. 10. Wilmington, D. C., 11. Fayetteville 12. Winston 13. Roanoke, Va., 14. Danville 15. Lynchburg 17. Charlottesville 18. Alexandria 19. Annapolis 20. 21. Wilmington, Del., 22. Lancaster, Pa., 23. Columbia 24. Lebanon 25. Harrisburg 26. Tyronne 27.

HENSHAW AND TEN BROECK (E. G. Stone, mgr.): 15. HIA, 27. Y., Jan. 10. 11. Binghamton 12. Fort Jervis 13. Middletown 14. Brooklyn 15-21.

HOLDEN COMEDY: Lincoln, Neb., Jan. 9-14.

HARVEST MOON (Harry Booker, mgr.): Newark, N. J., Jan. 10. 11. Paterson 12-14.

HOLE IN THE GROUND (Hoyt and Thomas, mgrs.): St. Paul, Minn., Jan. 9-14.

HIS NEWS AND HIS NOISE (Franklin, Pa., Jan. 10. Oil City 11. Titusville 12. Corry 13. Jamestown, N. Y., 14.

IRISHMAN'S LUCK (W. H. Powers, mgr.): East Liverpool, O., Jan. 11. Toronto 12.

IDA VAN CORTLAND (Albert Tavernier, mgr.): Grand Rapids, Mich., Jan. 9-14. Battle Creek 15-21. Lansing 22-28.

IRISH LOYALTY (Fred A. Hodgson, mgr.): Troy, N. Y., Jan. 15-21. Cohoes 20. No. Adams, Mass., 20. 21. Haverhill 22. Fall River (W. J. Cowan, mgr.): Cedar Rapids, Ia., 10. Anamosa 11.

INSIDE TRACK: Philadelphia, Pa., Jan. 9-14.

I. K. EMMET

JOHN BROWN (Charles Frohman, mgr.): New York city Oct. 2-Jan. 25.
JOHN BROWN: Boise City, Idaho, Jan. 11, Baker City, Ore., 12, La Grande 13, Pendleton 14, Walla Walla, Wash., 15, Dayton 17, Moscow 18, Colfax 20.
JOSHUA SHERKINS (Glen and Ford, mgrs.): North Adams, Mass., Jan. 12, Bennington, Vt., 13, Glens Falls, N. Y., 14, Rutland, Vt., 15, Middlebury 17, Burlington 18, Montpelier 20.
KNOTTY AFFAIR (John C. Rice, mgr.): Brooklyn N. Y., Jan. 9-14, Philadelphia, Pa., 10-14.
KATHERINE ROBER (Phil H. Irving, mgr.): Niles, Mich., Jan. 10, Battle Creek, 11, Jackson 12, Lansing 13, Ann Arbor 14.
KATE PURVIS (E. B. Emery, mgr.): Provo, Utah, Jan. 10, Pike City 11, Ogden 12, Salt Lake City 13, Logan 14, Pocatello, Idaho, 17, Boise City 18-20, Baker City, Ore., 21, Portland 22-23.
KIDNAPPED (W. C. Anderson, mgr.): Chicago, Ill., Jan. 8-14, Muncie, Ind., 15, Urbana, O., 16, Canal Dover 20, Beaver Falls, Pa., 21, Pittsburgh 22-23.
KATIE EMMETT (Harry Williams, mgr.): Springfield, Ill., Jan. 10, Decatur 11, Peoria 12, Bloomington 13, John C. Fox, mgr.: Philadelphia, Pa., Jan. 9-16.
KENTUCKY COLONEL (Rankin and Bryton, mgrs.): Chicago, Ill., Jan. 9-14.
KING COMEDY: Alton, Ill., Jan. 9-14.
KENDALL COMEDIANS (Edward Kendall, mgr.): New Haven, Conn., Jan. 9-11, So. Norwalk 12, New Britain 13, 14.
LITTLE MAN (Elmer E. Vance, mgr.): Brooklyn N. Y., Jan. 9-14, Jersey City, N. J., 15-17, Elizabeth 18, New Brunswick 19, Camden 20, Allentown, Pa., 21, Pittsburg 22, 23.
LITTLE NUGGET: Danville, N. Y., Jan. 10.
LITTLE TIPPETT (Duncan B. Harrison, mgr.): Detroit, Mich., Jan. 11, 12.
LOST PARADISE (Charles Frohman, mgr.): Harlem, N. Y., Jan. 9-14.
LEWIS MORRISON (Edward I. Abram, mgr.): Bethlehem, Pa., Jan. 10, Allentown 11, Reading 12, Harrisburg 13, Altoona 14, Wheeling, W. Va., 15, Zanesville, O., 17, Mansfield 18, Springfield 20, Dayton 21, Middletown 22, Hamilton 23, Richmond, Ind., 25, Logansport 26, Lafayette 27, Bloomington 28, Ill., 29.
LOUISE HAMILTON: Waterloo, N. Y., Jan. 10, 11, Watkins 12-14, Wilkesbarre, Pa., 16-21.
LOUIS THURMAN (Frohman's): New York city, Nov. 12-19, indefinite.
LUCAS LEWIS (Lawrence Marston, mgr.): Lynchburg, Va., Jan. 10, Norfolk 11, Petersburg 12, Richmond 13, 14, Charleston, W. Va., 16, Portsmouth, O., 17, Lexington, Ky., 18, Louisville 19-21, Evansville, Ind., 22, Nashville, Tenn., 23-26.
LITTLE TRINE (Fred Robbins, mgr.): Shamokin, Pa., Jan. 10, Shetland 11, Reading 14, Mauch Chunk 16.
LOST IN NEW YORK: New York city Jan. 9-14.
LITTLE GOLDIE (George T. Braden, mgr.): Baltimore, Md., Jan. 9-14, Philadelphia, Pa., 15-20.
LEAVES OF SHAMROCK (J. P. Sullivan, mgr.): New York city Jan. 9-14, Glens Falls, N. Y., 15, Hoosick Falls 17, Mechanicsville 18, Troy 19.
LORD ROONEY (James Fort, mgr.): Nashville, Tenn., Jan. 9-14.
MAVOLA-NASON COMEDY (Wesley Sisson, mgr.): New York city Dec. 19-Jan. 14, Newark, N. J., 15-21.
MRS. AND AUG. NEVILLE (Augustine Neville, manager): Brookville, Pa., Jan. 11, Dubois 12, Sunbury 13.
MY OFFICIAL WIFE (Frank W. Sanger, mgr.): Chicago, Ill., Jan. 2-21.
MELTOS NOBLES (J. Duke Murray, mgr.): Columbus, O., Jan. 9-14, P. dianapolis, Ind., 15-17, Frankfort 18, Evansville 19, East St. Louis, Ill., 20, 21, St. Louis, Mo., 22-28.
MILLER RHEA (W. T. London, mgr.): Des Moines, Ia., Jan. 10, Fairfield 11, Davenport 12, Rock Island, Ill., 13, Peoria 14, Bloomington 15, Joliet 17, Madison, Wis., 18, Elgin, Ill., 19, Dowagiac, Mich., 20, 21.
MAVOURNEEN (Aug. Pitou, mgr.): New York city Jan. 9-14.
MERRY COBBLER (Bertram and Willard, mgrs.): Petrolia, Pa., Jan. 10, Brookville 11, Reynoldsville 12, Dubois 13, Piquette 14, Renova 15, Emporium 17, Port Alleghe 18, Eldred 19.
MIDNIGHT ALARM (Charles H. Young, mgr.): Philadelphia, Pa., Jan. 9-14, New York city 15-18.
MISS BELLEVILLE (E. D. Price, acting mgr.): Binghamton, N. Y., Jan. 10, Syracuse 11, Rochester 12, Elmira 13, Erie, Pa., 14.
MR. WILKINSON'S WIDOWS (Charles Frohman, mgr.): Indianapolis, Ind., Jan. 10-11, Louisville, Ky., 12-14, Cincinnati, O., 15-21.
MAY HENDERSON: Ludington, Mich., Jan. 9-14.
MAY BELLEVILLE (George W. Hamler, mgr.): Tiffin, O., Jan. 9-14, Newark 15-21.
MARIE WAINWRIGHT (Julian Magnus, mgr.): Pittsburgh, Pa., Jan. 10, 11, Chicago, Ill., 12-14.
THE MOPPE-KA (Frank L. Perley, mgr.): Minneapolis, Minn., Jan. 10, 11, St. Paul 12-14.
MINNA GALE-HAYNES: New York city Dec. 20-Jan. 28.
MINNIE LESTER (George E. Mitchell, mgr.): Avoca, Pa., Jan. 10, Forrest City 11, Honesdale 12-14.
MABEL PAIGE (M. W. Moseley, mgr.): Tallahassee, Fla., Jan. 10-12, Monticello 13, 14, Thomasville, Ga., 15, Quitman 17, Valsorta 18, Way Cross 19, Brunswick 20, 21.
MISS JANAUSHEK (Frank Hawley, mgr.): Lawrence, Mass., Jan. 12.
MY JACK (Walter Sanford, mgr.): Cincinnati, O., Jan. 9-14.
MASTER AND MAN (C. D. McCall, mgr.): Atchison, Kans., Jan. 10, Leavenworth 11, Topeka 12-14.
MRS. POTTER-KYLE BELLEVILLE (John Stetson, mgr.): New York city Jan. 21-Feb. 4.
MAUDE HILLMAN (W. G. Snelling, mgr.): Cortland, N. Y., Jan. 9-14, Frankfort 15-18, Newport 19-21, Waterville 22-23, Norwich 24-25.
MORRIS WILLIAMS (Fred Williams, mgr.): Waterville, Conn., Jan. 9-14, New Brunswick, N. J., 15-17, Northford, Pa., 18-20.
MARLENE MURPHY (Fred Schwartz, mgr.): Lincoln, Neb., Jan. 10, 11, St. Joseph, Mo., 12, Atchison, Kans., 13, Leavenworth 14, Topeka 15, Fort Scott 17, Joplin, Mo., 18, Pittsburg, Kans., 19, Carthage, Mo., 20, Springfield 21, Fayetteville, Ark., 22, Fort Smith 24, Van Buren 25, Morrelltown 26, Pine Bluff 27.
MR. AND MRS. ROBERT WAYNE (Howard Wall, mgr.): Peru, Ind., Jan. 9-14, Vincennes 15-21.
MARIE BELLEVILLE (Gustave Frohman, mgr.): Johnston, N. Y., Jan. 10, Cohoes 11, Amsterdam 12, Binghamton 13, Carbondale, Pa., 14.
MELVILLE SISTERS: Martin's Ferry, O., Jan. 9-14, Massillon 15-21, Norwalk 22-23.
M. FAIRBEN'S ELOQUENCE: Monroe, Wis., Jan. 10, Beloit 11, Wausau 12, Jefferson 13.
MESSAGE FROM JARVIS SECTION (Spencer H. Cone, mgr.): New Haven, Conn., Jan. 10-14, Albany, N. Y., 15-18, Bridgeport, Conn., 19-23.
NOBLE (Abbott and Teal, mgrs.): Cleveland, O., Jan. 9-14, Baltimore, Md., 15-21, Boston, Mass., 22-23, Feb. 4.
NEW MONTE CRISTO (Fred Felton, mgr.): Council Bluffs, Ia., Jan. 12.
NOSS JOLIVIT (H. Ross, mgr.): Ferdinand, Fla., Jan. 10, Palatka 11, Sanford 12, Havana, Cuba, 13, Key West, Fla., 20-25, Tampa 26, Bartow 27, Kissimmee 28.
NAT C. GOODWIN (George J. Appleton, mgr.): Pittsburg, Pa., Jan. 9-14.
NATURAL GAS (Sam P. Cox, mgr.): Indianapolis, Ind., Jan. 9-11, Muncie 12, Fort Wayne 13, Toledo, O., 14.
NEVILLE M. HENRY (A. J. Spencer, mgr.): New York city Jan. 9-14.
NUTTING MATCH (Sol Litt, acting mgr.): Chicago, Ill., Jan. 8-14, So. Chicago 15, Rockford 16, Cedar Rapids, Ia., 17, Sioux City 18, 19, Omaha 20-22, Lincoln 23, Des Moines, Ia., 24, Marshalltown 25, Ottumwa 26, Davenport 27.
NOTHING BUT MONEY: Menden, Conn., Jan. 10, Albany, N. Y., 11-12.
OLIVER RYAN (P. P. Johnson, mgr.): Altoona, Pa., Jan. 10, Johnstown 11, Latrobe 12, Greensburg 13, McKeesport 14, Pittsburg 15-17, Steubenville, O., 18, Bel Air 24, Mansfield 25, Springfield 26, Dayton 27, Hamilton 28.
OLD HOMESTEAD (E. A. McFarland, mgr.): San Francisco, Cal., Jan. 9-14.
ONLY A FARMER'S DAUGHTER: Jean Vanden, mgr.: Topeka, Kans., Jan. 9-14, St. Joseph, Mo., 15, 16, Waukegan, Ill., 17, Lexington, Mo., 18, 19, Carrollton 20.
OUR GERMAN WARD (T. D. Muddaugh, mgr.): Dixon, Ill., Jan. 10, Suisun City 11.

OLE OLSON (Ed. R. Salts, mgr.): Boston, Mass., Jan. 9-14, Lynn 15, Portsmouth, N. H., 17, Portland, Me., 18, Lewiston 19, Augusta 20, Bangor 21.
OUR IRISH VISIONS (W. J. Benedict, mgr.): Philadelphia, Pa., Jan. 10-14, Brooklyn, N. Y., 15-17.
ONE OF THE BRAVEST: Boston, Mass., Jan. 10-14.
OLD SOLDIER: Wilmington, Del., Jan. 10, 11.
OLE OLSON (Clay Lambert, manager): Springfield, Mo., Jan. 10, Aurora 11, Carthage 12, Galena, Kans., 13, Joplin, Mo., 14, Pittsburg, Kans., 15, Parsons 17, Fort Scott 18, Nevada, Mo., 19, Rich Hill 20.
ONE OF THE FINEST (Edward J. Hassan, mgr.): So. Bend, Ind., Jan. 10, Laporte 11, Michigan City 12, O'Dowd's Neighbors (Fred H. Whipple, mgr.): Kansas City, Mo., Jan. 9-14.
OLD FRED PROUTY (C. G. Tennis, mgr.): Boston, Mass., Jan. 9-14.
OUR MARRIED MEN: Sigourney, Ia., Jan. 10, Des Moines 11.
PAY TRAIN (Dittmar Brothers, mgrs.): Galesburg, Ill., Jan. 10, Peoria 11, Rock Island 12, Davenport 13, 14, Leavenworth, Kans., 15, St. Joseph, Mo., 16, 17, Topeka, Kan., 18, Lawrence 19, Atchison 20, Lincoln, Neb., 21, Omaha 22-23.
POWER OF THE PRESS (Philip Simmons, acting mgr.): Williamsport, Pa., Jan. 10, Scranton 11, Camden, N. J., 12, Norfolk, Va., 13, Petersburg 14, Richmond 15-17, Roanoke 18, Danville 19, Lynchburg 20, Charlottesville, W. Va., 21, Lexington, Ky., 22, 23.
PAIR OF KIDS (Etra Kendall, mgr.): Middletown, N. Y., Jan. 10, Wellsville 11, Ocean 12, Bradford, Pa., 13, Dunkirk, N. Y., 14.
PRIVATE SECRETARY (Edwin Travers, mgr.): Sandusky, O., Jan. 10-12, Lima 13, Kenton 14.
PAITI ROSA (W. O. Wheeler, mgr.): Denison, Tex., Jan. 11, Sherman 12, Paris 13, Texas 14, Hot Springs 15, Little Rock 17, Newport 18, Memphis, Tenn., 19-21, Jackson 22, Decatur, Ala., 23, Huntsville 24, Chattanooga, Tenn., 25, Knoxville 27, 28.
PULSE OF NEW YORK (C. N. Bertram, manager): New York city 16-21.
PAUL KAUVER (Engene Robinson, manager): Oshkosh, Wis., Jan. 10, Madison 11, Jonesville 12, Racine 13, Milwaukee 14.
PETE PETERSON: Des Moines, Ia., Jan. 10, Omaha, Neb., 11.
PETE BAKER (Wilbur Harlan, mgr.): Baton Rouge, La., Jan. 10, Memphis, Tenn., 11-14, Jackson 15, Cairo, Ill., 17, Paducah, Ky., 18, Princeton 19, Clarksville, Tenn., 20, Hopkinsville, Ky., 21.
POWER OF GOLD (Walter Sanford, mgr.): Philadelphia, Pa., 9-14, Boston, Mass., 15-21, Providence, R. I., 22-23.
QUEEN OF THE ARCADE: Cedar Rapids, Ia., Jan. 10, Ottumwa 11, Keokuk 12, Burlington 13, 14.
ROLAND REED (E. B. Jack, mgr.): Brooklyn, E. D., Jan. 9-14, Buffalo, N. Y., 15-18, Toledo, O., 19, So. Bend, Ind., 20, Terre Haute 21, St. Louis, Mo., 22-23.
ROBERT MANTELL (Proctor and Turner, mgrs.): Montreal, P. Q., Jan. 9-15.
R. D. MACLEAN MARIE PRESNOTT (F. H. Bowly, mgr.): Cincinnati, Jan. 9-15, Hamilton 16, Dayton 17, Troy 18, Piquette 19, Kenton 20, Findlay 21, Detroit, Mich., 22-23, Flint 24, Bay City 27, Saginaw 28.
RICHARD MANSFIELD (John P. Slocum, mgr.): Jacksonville, Fla., Jan. 10.
RAMBLER FROM CLARK (Dud McCarthy, mgr.): Brockton, Mass., Jan. 10, New Bedford 11, Fall River 12.
RANSAY MORRIS COMEDY: Richmond, Va., Jan. 10, 11, Staunton 12, Charleston, W. Va., 13, Cincinnati, O., 14, 15.
ROYCE AND LANSING: Knoxville, Ia., Jan. 10, Indianola 11, Charleston 12, Osceola 13, Creston 14.
ROY VAN WINKLE (Marney and McGowan, mgrs.): Metropolis City, Ill., Jan. 10, Paducah, Ky., 11.
RICK'S SURPRISE PARTY (E. Rice, mgr.): Worcester, Mass., Jan. 9-11, Brockton 12, New Bedford 13, Fall River 14, Hartford, Conn., 15, 16, Norwich 17, New Haven 18-21.
ROSE COGHILL (John T. Sullivan, mgr.): Baltimore, Md., Jan. 9-14, Detroit, Mich., 15-18, Columbus, O., 19, 20, Buffalo, N. Y., 21-23.
ROSINA VOKES (Clarence Fleming, mgr.): Baltimore, Md., Jan. 9-14, Philadelphia, Pa., 15-17, Rockford, Ill., 18, Janesville, Wis., 19, Madison 20, La Crosse 21, Winona, Minn., 22, Stillwater 23.
RUNAWAY WIFE (Louise Aydelle): Portland, Me., Jan. 9-11, Bangor 12, Lewiston 13, Augusta 14, 15.
ROBERT DOWNING (Will McConnell, mgr.): New Orleans, La., Jan. 8-14, Mobile, Ala., 15, Meridian, Miss., 16, Selma, Ala., 18, Montgomery 19, Birmingham 20, 21, Chattanooga, Tenn., 22-23, Rome, Ga., 24, Atlanta 25, 26.
SOCIAL SESSION (J. Sprague, mgr.): Wheeling, W. Va., Jan. 10, 11, Waynesburg, O., 12, Salem 13, East Liverpool 14, Jeannette, Pa., 15, Graceland 17, Altoona 18, Bedford 19, Cumberland, Md., 20.
THE COULDN'T HARRY THREE (Lillian Kennedy, C. Hassendorfer, mgr.): Lewiston, Me., Jan. 10, Rockland 11, Portland 12, 13, Haverhill, Mass., 14, Lowell 15, Pittsburg 17, Middle-town, Conn., 18, Waterbury 19, Danbury 20, New Britain 21, Boston, Mass., 22-23.
ST. SMITH (Edward J. Berger, mgr.): Chicago, Ill., Jan. 9-14.
SPIDER AND THE FLY (Eastern, M. B. Leavitt, mgr.): Pueblo, Colo., Jan. 10, Leadville 11, Aspen 12, Grand Junction 13, Provo, Utah, 14, Salt Lake City 15, 16, Ogden 17, Virginia City, Nev., 18, Reno 19, San Francisco, Cal., 20-23.
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SUPERIOR (Edwin Warner, mgr.): Brooklyn, N. Y., Jan. 9-14, Philadelphia, Pa., 15-21.
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SPIDER AND THE FLY (Eastern, M. B. Leavitt, mgr.): Pueblo, Colo., Jan. 10, Leadville 11, Aspen 12, Grand Junction 13, Provo, Utah, 14, Salt Lake City 15, 16, Ogden 17, Virginia City, Nev., 18, Reno 19, San Francisco, Cal., 20-23.
STENSON COMEDY (C. R. Stenson, mgr.): Scranton, Pa., Jan. 9-14, Wilkesbarre 15-21.
SUPERIOR (Edwin Warner, mgr.): Brooklyn, N. Y., Jan. 9-14, Philadelphia, Pa., 15-21.
STUART ROSSON (W. R. Hayden, mgr.): Chicago, Ill., Jan. 10-12, St. Paul, Minn., 13-21, Minneapolis 22-23.
STRUGGLE OF LIFE (Walter Sanford, mgr.): Cincinnati, O., Jan. 9-14.
STRAN-2 FAMILY (Berava, N. Y., Jan. 10-14, Spooner Dramatic (F. E. Spooner, mgr.): Canton, Mo., Jan. 9-14, Kirksville 15-21.
SUGERIA (Harry Kennedy, mgr.): Akron, O., Jan. 10, Youngstown 11, New Castle, Pa., 12, Bradford 13, Seymour and Stratton Dramatic: Terryville, Conn., Jan. 10, 11, Manchester 12-14, New Britain 15-21.
STOCKWELL THEATRE: Seattle, Wash., Jan. 9-14.
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STENSON COMEDY (C. R. Stenson, mgr.): Scranton, Pa., Jan. 9-

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THOMAS W. KEENE (W. F. Dickson, mgr.): Washington, D. C., Jan. 2-14.
THE COLORED (William Devere, manager): Denison, O., Jan. 20, Steubenville 21, Beaver Falls, Pa., 22, New Castle, 23, Washington, 24, Pittsburgh 25, Trip to CHATTAHOOCY: New York city—indefinite.
TRIP TO CHATTAHOOCY (Hoyt and Thomas, managers): Omaha, Neb., Jan. 12-14.
THE KIDNAP (Fred A. Thomas, mgr.): Bridgeport, Conn., Jan. 12-14, Troy, N. Y., 13-14.
TEMPERANCE TOWN (Hoyt and Thomas, mgrs.): Boston, Mass., Jan. 15-17, indefinite.
THE OPERATOR (Twin Stars, E. E. Ludlow, manager): Westfield, Mass., Jan. 15, Northampton 16, Marlboro 17, Waltham 18, Lawrence 19, Providence, R. I., 20-22, Boston, Mass., 23-25.
TURNER AND HARTO COMEDY: Canandaigua, N. Y., Jan. 11, Geneva 12, Auburn 13, Ithaca 14, Binghamton 15.
TEXAS STEER (Hoyt and Thomas, mgrs.): Boston, Mass., Jan. 9-21, Lowell 22, Haverhill 23, Lawrence 24, Brockton 25, Lynn 27, 28.
THE HUSTLER (William T. Keough, mgr.): Boston, Mass., Jan. 14, New York city 15-17, Poughkeepsie 18, Northampton, Mass., 19, Holyoke 20, Springfield 21, Middletown, Conn., 22, Hartford 23.
THE VOODOO (Gus Rothner, mgr.): Vincennes, Ind., Jan. 10, Evansville 11, Louisville, Ky., 12-14, Indianapolis, Ind., 15-18, Columbus, O., 19-21, Cleveland 22-25.
THE SCOUT (A. Y. Pearson, mgr.): Philadelphia, Pa., Jan. 9-14.
THATCHER'S TUNED (Henry J. Savers, mgr.): Philadelphia, Pa., Jan. 9-14.
THE SOUTHERN (Jefferson, Klaw and Erlanger, mgrs.): Springfield, Mass., Jan. 11, Worcester 12-14, Marlboro 15, Milford 16, Waltham 17, Lowell 18-20, Manchester, N. H., 21-23, Concord 24, Haverhill 25, 26.
THE DAGO (F. O. Singer, mgr.): Ottawa, Ill., Jan. 10, Pekin 11, Springfield 12, Taylorville 13.
THOMAS E. SHEA (Thomas E. Shea, mgr.): New York, Jan. 9-14, Alliance 15-17, Columbus 18-20.
ULIE ANKERSTROM (Gus Bernard, mgr.): Waltham, Mass., Jan. 9-11, Lynn 12-14, Amesbury 15-18, Newburyport 19-21, Portsmouth, N. H., 22-25, Dover 26-28.
UNDER THE LION'S PAW (George B. Peck, mgr.): Detroit, Mich., Jan. 9-14, Buffalo, N. Y., 15-21, Rochester 22-25.
UNCLE TOM'S CABIN (Stetson's): Greensburg, Pa., Jan. 10.
UNDERGROUND: Montgomery, Ala., Jan. 11, Birmingham 12, Huntsville 13, Chattanooga, Tenn., 14.
UNCLE TOM'S CABIN (Pfaff and Goodman, mgrs.): West Brookfield, Mass., Jan. 10, Warren 11, Palmer 12, Chicopee Falls 13.
UNCLE TOM'S CABIN (Stetson): Fairhaven, Wash., Jan. 10, Everett 11, Snohomish 12, Port Angeles 13, Port Townsend 14.
W. H. CHASE (Joseph Brooks, mgr.): Boston, Mass., Jan. 9-14.
WAIN-LEROUVE (F. P. Prescott, mgr.): Sioux Falls, S. Dak., Jan. 10, 11, Madison 12-14, Flandreau 15, Pipestone, Minn., 16-18, Rock Rapids, Ia., 19-21.
WILSON HARRIS: Boston, Mass., Jan. 9-21, Brookline, N. Y., 22-25.
WALKER WHITEHEAD (W. F. Henderson, mgr.): Greenville, O., Jan. 10, Richmond, Ind., 11, Muncie 12.
WILFRED CLARKE: Washington, D. C., Jan. 9-14.
WHITE SLAVE (Harry Kennedy, mgr.): Cleveland, O., Jan. 9-14.
WHITE SQUADRON (A. Y. Pearson, mgr.): Lawrence, Mass., Jan. 13-14.
WINGS OF NEW YORK (Harry Williams, mgr.): Washington, D. C., Jan. 9-14.
WIDOW HUNTER'S GOAT (H. Brooks Hooper, mgr.): Jackson, O., Jan. 10, Chillicothe 11, Circleville 12, Lancaster 13, Washington 14, Springfield 15.
WIND-JAMES (Robert Brower, mgr.): Brooklyn, N. Y., Jan. 9-14.
WIFE COMEDY: Lancaster, Pa., Jan. 9-14, Lebanon 15-17, Reading 18-20.
VON VONKOR (John Housart, mgr.): Duluth, Minn., Jan. 10, West Superior, Wis., 11, Eau Claire 12, Oshkosh 13, Madison 14, Milwaukee 15-17, Racine 18, Loxanport, Ind., 19, Fort Wayne 20, So. Chicago, Ill., 21, Aurora 22, Stretcher 23.
ZEB THE CLOTHDRESSER (Young and Kaufman, mgrs.): Bellefontaine, O., Jan. 10, Wapakoneta 11, Lima 12, Delphos 13, Van Wert 14, Defiance 15, Fostoria 16, Findlay 17, Fremont 18, Sandusky 19, Norfolk 20, Mansfield 21, Delaware 22, Wilmington 23, Washington, C. H., 24, Circleville 25.

OPERA AND CONCERT.

BOSTONIAN OPERA (Charles W. Hamilton, mgr.): Boston, Mass., Dec. 26-Jan. 14, Philadelphia, Pa., 21.
BOSTON IDEAL COMIC OPERA (Rich and Van Osten): Allston, Mich., Jan. 10, Jackson 11, Adrian 12, Defiance, O., 13, Ada 14, Marion 15, Danville 16, Boston Opera, Joplin, Mo., Jan. 17, 18, Webb City 19, Carthage 20, Van Buren, Ark., 21, 22, Fort Smith 23-25.
CALHOUN OPERA: Victoria, B. C., Jan. 10-22, Tacoma, Wash., 23-25, Seattle 26-28.
CHURCH CHORUS OPERA: Philadelphia, Pa., Jan. 9-14.
COMING OPERA BURLESQUE (Jennie Kimball, mgr.): Decatur, Ill., Jan. 10, Bloomington 11, Stretcher 12, Ottawa 13, Aurora 14, Chicago 15-18.
DE WOLF HOPPER OPERA (Ben D. Stevens, mgr.): Utica, N. Y., Jan. 11, Rochester 12, 13.
DESIGN OPERA (Macdon, mgr.): Jan. 9-14.
FISHERY M-SHER (J. M. Hill, mgr.): New York city, N.Y., 15-17, indefinite.
FRANCIS WILSON COMIC OPERA (A. H. Canby, mgr.): Washington, D. C., Jan. 9-14.
GEO. A. BAKER OPERA: Lowell, Mass., Jan. 9-14.
KATHERINE GERMAINE OPERA: St. Johns, N. B., Jan. 10-14, 15-17, 18-20.
LILLIAN RUSSELL OPERA (J. Henry French, mgr.): New York city, Dec. 26-indefinite.
MUSICAL FAMILY COMEDY (J. French, mgr.): O., Jan. 10, Lynchburg, Ky., 11, Georgetown 12, Danville 13, Richmond 14, Knoxville, Tenn., 15, 17.
OVIDE MUSIC CONCERT (R. E. Johnson, mgr.): Northfield, Minn., Jan. 10, Minneapolis 11, Des Moines, Ia., 12, Omaha, Neb., 13, Sioux City, Ia., 14.
ORCHESTRON-RENAISSANCE CONCERT (F. O. Renard, mgr.): Melrose, Ill., Jan. 10, Monticello, Ia., 11, Manchester 12, West Union 13, Mason City 14.
PAULINE HALL OPERA (George B. McLellan, mgr.): Chicago, Ill., Dec. 19-Jan. 14.
ROBIN HOOD OPERA (Barnabee, Karl and McDonald, mgrs.): Dunkirk, N. Y., Jan. 10, Erie, Pa., 11, Youngstown, O., 12, Akron 13, Canton 14, Mansfield 15, Lima 16, Fort Wayne, Ind., 17, Aurora, Ill., 18, Dubuque, Ia., 19, Cedar Rapids 20.
REMYNI CONCERT: Winnipeg, Man., Jan. 11, 12, Grand Forks, N. Dak., 13.
SEFTON AND WESTON: New York city Jan. 9-14, Philadelphia, Pa., 15-21.
SCHUBERT SYMPHONY CLUB: Litchfield, Ill., Jan. 10, Morrisville 11, Taylorville 12, Monticello 13, Sullivan 14, Shelbyville 15, Tuscola 16, Newman 17, Marshall 18, Paris 19, Kansas 20, Charleston 21, Mattoon 22, Effingham 23.
TAN AND TARTAR (C. B. Mullaly, mgr.): Springfield, O., Jan. 10, Dayton 11, Middletown 12, Lexington, Ky., 13, Louisville 14-16, Nashville, Tenn., 17-21, Memphis 22-24, Helena, Ark., 25, Vicksburg, Miss., 26.
TORRETT CONCERT (Gustave Thalberg, mgr.): Kane, Pa., Jan. 10, Bradford 11, Jamestown, N. Y., 12, Buffalo 13, Erie, Pa., 14, Ashtabula, O., 15, Cleveland 16.
THE ISLE OF CHAMPAGNE (George W. Lederer, mgr.): New York city Dec. 10-indefinite.
THEODORE THOMAS CONCERT: Springfield, Ill., Jan. 21, Keokuk, Ia., 22.

TENNESSEE WARRIORS (Puckley, mgr.): Allentown, Pa., Jan. 10, Bethlehem 11, Easton 12, Mt. Holly, N. J., 13, 14.
WILBUR OTRA: Buffalo, N. Y., Jan. 9-14, Rochester 15-21.

VARIETY AND BURLESQUE.

ADA DIXON BURLESQUE: Clearfield, Pa., Jan. 10, Houtdale 11, Philipsburg 12, Lock Haven 13, Sunbury 14.
BOSTON NOVELTY (H. A. Hart, mgr.): Goshen, Ind., Jan. 10, Union City 11.
BOHANNAN SISTERS SPECIALTY: Whiting, Kans., Jan. 10, Holton 11, Harrisonville 12, Blaine 13, Garrison 14.
BOB LESLIE NOVELTY: Cuba, Ill., Jan. 11, Bushnell 12, Macomb 13, Colchester 14.
CHOLE BURLESQUE (Sam T. Jack, mgr.): St. Louis, Mo., Jan. 9-14.
CITY SPORTS BURLESQUE: Boston, Mass., Jan. 9-14.
CITY CLUB BURLESQUE (T. E. Mico, mgr.): Philadelphia, Pa., Jan. 9-14, New York city 15-21.
FRENCH POLLY BURLESQUE (Robert Manchester, mgr.): Philadelphia, Pa., Jan. 9-14.
FAY FOSTER BURLESQUE: Baltimore, Md., Jan. 9-14, Paterson, N. J., 15-21.
FIELDS AND HANSON SPECIALTY: Paterson, N. J., Jan. 9-14.
GUS HILL'S NEW YORK STARS (Gus Hill, mgr.): Washington, D. C., Jan. 9-14, Pittsburgh, Pa., Jan. 10-21, Cincinnati, O., 22-25.
GEORGE DIXON SPECIALTY: Newark, N. J., Jan. 9-14, Baltimore, Md., 15-21, Washington, D. C., 22-25.
GUS HILL NOVELTIES: Jersey City, N. J., Jan. 9-14, Newark 15, Baltimore, Md., 16-18, New York city 19-21.
HARRY WILLIAMS' METEORS (Harry W. Williams, mgr.): Brooklyn, E. D., 9-14, New York city 15-21.
HOWARD ATHENS (John D. Hopkins, mgr.): St. Louis, Mo., Jan. 9-14.
HARRY WILLIAMS' OWNS (Harry W. Williams, mgr.): Louisville, Ky., Jan. 9-14.
HYDE COMEDY (Hyde and Behman, mgrs.): Brooklyn, N. Y., Jan. 9-14.
IRWIN BROTHERS SPECIALTY: Cleveland, O., Jan. 9-14.
LILY CLAY BURLESQUE (E. B. Jack, mgr.): Milwaukee, Wis., Jan. 9-14.
LENTON SPECIALTY: Troy, N. Y., Jan. 9-14.
LONDON SPORTS BURLESQUE: Charlottesville, Va., Jan. 10, Lynchburg 11, Roanoke 12, Danville 13, Winston, N. C., 14.
MAY HOWARD BURLESQUE (T. E. Mico, mgr.): Chicago, Ill., Jan. 8-15.
MAY RUSSELL BURLESQUE: New York city Jan. 9-14, Baltimore, Md., 15-21.
NIGHT OWLS BURLESQUE (Robt. Manchester, mgr.): Albany, N. Y., Jan. 9-14.
OSPREY SPECIALTY STARS: Leavenworth, Kans., Jan. 10, Omaha, Neb., 11-13, Des Moines, Ia., 14.
PARIS GARTY GIRLS: Newark, N. J., Jan. 9-14.
PARIS GARTY GIRLS (G. W. Williams, mgr.): Boston, Mass., Jan. 9-14.
REILLY AND WOODS: Chicago, Ill., Jan. 9-14, Indianapolis, Ind., 15-21.
RENEZ-SANTIER BURLESQUE (Abel Leavitt, mgr.): Cincinnati, O., Jan. 9-14, Cleveland, 15-21, Pittsburgh, Pa., 22-25.
ROSE HILL FOLLY (Kline and Barton, mgrs.): Pittsburgh, Pa., Jan. 9-14, McKeesport 15, Washington 16, Wheeling, W. Va., 17, Canton, O., 18, Findlay 19, So. Bend, Ind., 20, Chicago, Ill., 21-23.
SAN DEVERE: Providence, R. I., Jan. 9-14.
TONY PASTOR: New York city Oct. 31-indefinite.
TRANS-ORANGE SPECIALTY (John D. Hopkins, mgr.): New York city Jan. 9-14.
WEBER AND FIELDS' VARIETY (C. F. Cromwell, mgr.): Baltimore, Md., Jan. 9-14, Washington, D. C., 15-21, Tyne, Pa., 22, Altoona 23, Johnstown 24, Wheeling, W. Va., 25-28.
MINSTRELS.
AL. G. FIELD (John Vogel, act. mgr.): Norfolk, Va., Jan. 10, Petersburg 11, Richmond 12, Lynchburg 13, Middletown, O., 14, Anderson, Ind., 15, Marion 16.
BARLOW BROTHERS (A. Dobson, mgr.): San Antonio, Tex., Jan. 10, Columbus 11, Galveston 12, Houston 13, 14.
C. E. SCHILLING: San Francisco, Cal., Jan. 9-14.
CLEVELAND (V. S. Cleveland, mgr.): Lexington, Ky., Jan. 10, Frankfort 11, Louisville 12, 13, Nashville, Tenn., 14, Atlanta, Ga., 15-19, Athens 20, Charleston, S. C., 21, Savannah, Ga., 22, Jacksonville, Fla., 23, Macon, Ga., 24.
LEW DOCKSTADER (Harry J. Clapham, mgr.): Newburg, N. Y., Jan. 11, Newark, N. J., 12-14, Boston, Mass., 15-21.
GORTON (Charles E. Larkin, mgr.): Delphi, Ind., Jan. 10, Plymouth 11, Warsaw 12, Columbus City 13.
GEORGE WILSON (Joseph W. Spears, mgr.): Rochester, N. Y., Jan. 10, Batavia 11, Attica 12, Hornellsville 13.
SWENEY, ALVINO AND GOETZE: Redford, Va., Jan. 10, Wytheville 11, Bristol, Tenn., 12, Middleboro, Ky., 13.
MISCELLANEOUS.
BRISTOL'S (D. M.) EQUINES (John C. Patrick, mgr.): Kansas City, Mo., Jan. 9-14, Topeka, Kans., 15-18.
CANTHLOW'S EQUINES (James Albert, mgr.): Portsmouth, N. H., Jan. 9-14, Amesbury 15-18, Dover, N. H., 19-21, Lawrence, Mass., 22-25, Exeter, N. H., 26-28, Nashua 29-31.
BILL NEE AND BURBANK (H. B. Thearle, mgr.): Baltimore, Md., Jan. 11, Steubenville, O., 12, Wellsburg 13, Parkersburg, W. Va., 14, Jackson, O., 15, Ironton 16, Huntington, W. Va., 17, Charleston 18.
COTTON'S DOKKEY CIRCUS: New York city Jan. 9-14.
ELI PERKINS (Lectures): Brookville, Ind., Jan. 10, Fort Recovery, O., 11, Lake Forest, Ill., 12, New Hampton, Ia., 13, Leavenworth 14, Mt. Pleasant 15, Des Moines 16, Greenfield 17.
GRIFTH GLASSLOWERS: Wheeling, W. Va., Jan. 9-14.
HENRY PISCUS CIRCUS: Philadelphia, Pa., Dec. 5-indefinite.
J. F. ROSSWELL: Richmond, Ind., Jan. 9-14.
KELLAR (Magician): Philadelphia, Pa., Oct. 1-indefinite.
LOVE STAR HARRY: Hyde Park, N. Y., Jan. 12.
PROF. HERMANN: Utica, N. Y., Jan. 10.
PROF. GLEASON: New York city Jan. 9-14.
SHIP BROTHERS' BELL-RINGERS: Dixon, Ill., Jan. 10, Sherwood 11, Chicago 12.
W. C. COUP: Cincinnati, O., Jan. 9-14.
(Received too late for classification.)
ALBA KEYWOOD (Edgewood Folks, O. W. Heywood, mgr.): Katon, N. Mex., Jan. 10, Las Vegas 11, Santa Fe 12, Albuquerque 13, El Paso, Tex., 14, Denning, N. Mex., 15, Silver City 16, Tucson, Ariz., 17, Phoenix 18, San Bernardino, Cal., 19, Redlands 20, Riverside 21.
DOWN THE SLOPE (Will E. Burton and co., mgrs.): Schenectady, N. Y., Jan. 12, Saratoga 13, Ballston Spa 14, New Haven, Conn., 15-18, Albany, N. Y., 19-21.
EDWIN PENNY (W. Farnum, mgr.): Piqua, O., Jan. 10, 11, No. Baltimore 12, Bowling Green 13, Delta 14, Wauson 15, Bryan 16, Napoleon 17, Pandling 18, Wapakoneta 19.
HELD IN SLAVERY (Walter N. Lawrence, manager): Elizabeth, N. J., Jan. 12, Allentown, Pa., 13, Hazleton 14, Shamokin 15, Harrisburg 16, Mt. Carmel 17, St. Clair 18, Tanamqua 19, Bethlehem 20, Newport, R. I., 21, Woonsocket 22, Pawtucket 23, Wilminton, Conn., 24.
LARRY THE LEO (Henry Greenwall, manager): Nashville, Tenn., Jan. 10, 11, Memphis 12, Greenville, Miss., 13, Monroe, La., 14, Shreveport 15, Texarkana, Tex., 16, Bonham 17, Sherman 18.

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The Mirror's Journal, Oct. 20, says: "The singing of Miss Gryce as Serpolette was really fine."
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